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*By Imogene B. Wolcott*

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What to Talk About  
The Book of Personality

# The Book of Personality

What Personality Is, Its Value to Men  
and Women, How to Acquire It

By

Imogene B. Wolcott

(Mrs. Roger Wolcott)

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# The Book of Personality



# The Book of Personality

## CHAPTER I

### THE IMPORTANCE OF PERSONALITY

#### The Value of Your Personality

Many men and women bewail the fact that they lack personality. If they do lack it, it is their own fault. No person possessed of good health, a fair amount of intelligence and perseverance need remain colorless. As a rule lack of personality can be interpreted as mental laziness. If you want anything badly enough, go after it heart and soul, tooth and nail, and you will get it. Personality is no exception to this rule. Personality is not expressed by a loud and strident voice, domineering manners and carriage or by eccentricities of dress. Often the most conservative of men and the most feminine of women possess a compelling personality.

In no two individuals does it take on the same aspect. If you possess it, it is the quality that makes you different and more interesting than the person to your right or left. It makes people take an interest in you when others remain unnoticed. It is as elusive as a rare perfume.

It is more powerful than beauty, more effective than intelligence. In some people it is undeveloped or hidden, but it is never wholly lacking. It is "the power of the orator, the sorcery of the lover, the secret of the leader of forlorn hopes, the resource of the anxious hostess, the help of the physician, the reliance of the advocate and the preacher's most telling appeal."

It is the quality that will secure for you the things you covet—a desirable position, promotion, delightful friends, popularity.

A line of men will be waiting in the outer office to see a man who has one position open. Most of them will look pale, worried, frightened. Others will look defiant, will slouch or will feign indifference. Ninety percent will be carelessly dressed.

Suppose *you* walk into the office unafraid because you are confident that you can fill the position. When you look your future employer

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squarely in the eye you tell him so. You are wearing a well-tailored suit, and a shirt and a tie that blend with it harmoniously. You have a well groomed appearance. You look healthy and enthusiastic. Your presence is good and your manner and voice are pleasing.

What will happen?

Your bearing and appearance will intrigue the man's interest. He will listen more attentively to what you have to say than he listened to any of the others. And when you tell your story in a pleasing, convincing manner you stand out from the group of fearful uncertain workers as "different." Your personality sells your services. Diplomas and letters of recommendation all help, but it is personality that gets the position.

A certain salesman comes into your office. When he has gone how vivid is your impression of his personality! On the other hand, you have no reaction from the man devoid of personality no matter how hard he tries to impress you.

How many people there are whom we meet and never think of again because they have left no special impression upon us. Others whom we may see but a few moments leave a lasting memory, because of their impelling personalities.



**Illustrations from Merchandizing**

This is an age when each of us is trying to sell something. The prime minister of Poland is trying to sell the idea of his nation to America. When the Prince of Wales came to America he was selling England. Hays sells the idea of the motion picture industry to the people at large. The captain of the football team is planning how to impress a certain young girl. The same young girl is trying to charm the wealthy bachelor of the town. The wife sells herself to her husband and children every day by the likeable way in which she assumes her portion of the family responsibilities. The doctor sells his knowledge of medicine, the minister sells religion. All of us from the small boy with his lemonade stand to the captains of industry are trying to sell something. But before any one can sell a thing he must first of all sell his personality. That is one reason why personality is of such tremendous importance.

**Personality in Business**

Does it pay for a man in business to take time to develop his personality? When you consider to what a large extent salaries and promotions are based on it, looked at solely as a

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cold-blooded dollars and cents proposition, it undoubtedly does pay.

A man cannot hold a position on the strength of having a pleasing personality. But it counts enormously in getting him a chance. Other things being equal, it is the man with the likeable personality who is advanced, often even at the expense of the more capable man whose personality is not so pleasing.

This is not as unjust as it seems. A man with a pleasing personality gets his employer's personal liking and also his notice. And the employer proceeds to take what he wants—which shows his sound business judgment. Where there is mutual liking and understanding there is harmony, and harmony promotes business efficiency.

The president of one of the largest companies in the country, an organization which employs thousands of high caliber men and women, was asked how the men and women who worked for him in responsible positions were chosen.

“Whenever we hire a new man,” he said, “the employment manager or the department head holds an interview with each applicant in the following manner: the manager is seated at the extreme end of a large office; as each new man comes in for his inter-

view the manager watches the way he walks across the room, how he carries himself, swings his arms, holds his hat, and how he sells his services. He notices whether or not he fumbles with the papers on the desk or with his hat or tie, whether he looks him squarely in the eye or lets his gaze wander out the window. He makes note of all these seemingly unimportant things. But time and time again we have proved that just these things are of vital importance. They tell more about a man's character than do his letters of reference. A winning personality is the thing we are looking for. We have found that our clients like to do business with people who have agreeable personalities and that is the type of man we must hire."

There is a well-known opera singer whose voice isn't at all remarkable. Hundreds of other professional voices are equally pleasing. Yet this opera star gets \$2500 a night. Personality accounts for it, that's all. Her personality is worth \$2500 a night to her.

### **Popularity**

Popularity and personality are pretty sure to go hand in hand. Nine times out of ten you will find the girl or the man with the most personality the most popular person in the

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room. It is a person's own fault if he is unpopular. Of course it is easier for some people to be sociable and agreeable than it is for others, but anyone who really tries can be liked by a great number of people.

The story is told of a young girl who was bewailing the fact that she was unpopular. An elderly woman who heard her spoke to her sharply, saying, "If you want to be popular why don't you take the trouble to be?" The woman who had seen a great deal of life realized how much lies in the power of the girl who has the grit to make the most of herself.

In one of Barrie's plays there is a line to this effect. "What is charm? If a woman has charm it doesn't matter what she hasn't; but if she hasn't it, it doesn't matter what she has!" Substitute for the word charm, personality and this holds true even more.

### **Personality Attracts Success**

Success does not come to a chosen few. What is it anyway that distinguishes one person from another—that makes one person a success and another a failure? One is attractive, magnetic, forceful, convincing. Another is self-conscious, embarrassed, dull, limited. The difference is one of personality. Notice how

quickly you are attracted to the person who is mentally alive, radiates life, strength and purpose and has faith in himself.

Whether you sell shoe laces or million dollar contracts if you possess personality you will be distinguished above those of equal rank. You will be so distinguished that you will have a chance which otherwise you might never have had at all. Even though you may have the proper "stuff" in you if you are handicapped by a lack of personality you are not likely to be given an opportunity to demonstrate what you can do. This is because you are dependent for an opening on the opinion of the people who judge you solely by the personality which you reveal to them.

In all commonplace occurrences—whenever two people meet—personality is operative. In everything you do or say, in every contact with people, you "express yourself." If your self-expression is trained you will express your best self. If not, certain things you hope for, the goal you desire to reach, an impression you wish to make, will not materialize. You will not feel at ease among people and will remain unnoticed and uninteresting. You cannot expect people to read beyond a tiresome title page.



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## **Types of People Who Lack Personality**

An analysis of people who lack personality includes some of the following types of people; those who lack sympathy, friendliness, vision, dependability, appreciation and initiative; those who lack force because of poor health; who are self-conscious, awkward, over-sensitive; whose voices irritate; whose manners are unpleasant; who are not painstaking in regard to their personal appearance; who cannot converse readily or have not the courage to express themselves; who do not stand out in a group because they are poor imitations of those with whom they associate rather than magnetic individuals.

In whatever relation we deal with our fellows we base our opinions of them largely on our understanding of their personalities. We, in turn, are judged by the personality we show to those we meet. Sometimes we see people casually, for only a few minutes. They judge us solely by our dress and presence. Whether or not we make an impression that is lasting and pleasing depends largely on our personal appearance. That is why dress plays such a large part in personality.

Sometimes we have a few more moments in which to enter into conversation. Then we are

judged by the grace and dignity with which we bear ourselves.

There are the friends that we see again and again. With these people our personalities have more scope. When we express our real selves time and time again—that is the ultimate test of personality.

### **Scientific Definitions of Personality**

What then is personality, you ask?

The word itself is derived from the Latin *persona*, mask, and signifies the mask worn by every soul on its journey through life. It is the medium by which we are known to other human beings and communicate with them.

Everyone has it to some degree, of course, but the facility with which it is expressed differs in men and women as much as temper or disposition. It is that peculiar, inherent quality of the individual which reveals itself in so many forms. In some it is so strongly expressed that the very air seems charged with their presence. Wherever they may be we are aware of an influence emanating from them.

Personality is not merely charm. It is something more forceful than charm. It is not merely intelligence, although that enters into it. Professor Joseph H. Coffin, in his scientific study

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of personality in the making, takes the view that personality is the biggest fact in the universe. He says, "Marvelous as is the natural world as described by astronomy, geology, physics, chemistry, it seems to me that mental life as found in man is a far more remarkable reality. . . . Personality is one of the biggest miracles and the biggest fact in the universe."

Personality is a synthesis of many factors. If we were to ask the meaning of personality from the scientific point of view we could get a different definition from each group of scientists we questioned. The biologist would define it in terms of the organism. The physiologist in terms of the body; the psychologist in terms of mental life; the ethicist in terms of morality; the sociologist in terms of society.

### **A Practical Definition**

But if we were to ask the meaning of personality from the practical point of view we would define it as we have all used the word from time to time to describe friend, neighbor, or employer. Personality consists of a group of qualities or characteristics such as appearance, bearing, poise, health and vitality, habits of speech and tone of voice, taste displayed, intelligence, culture and sociability all brought together

in a single person. A strong personality is, furthermore, keenly sensitive to the higher and finer things of life and to the welfare of others.

This practical definition of the term is the one that we shall accept in visualizing the personality of a given individual.

### **Can Anyone Acquire It?**

No normal person exists who cannot acquire more personality than he already possesses if he goes about it as he would go about anything else in which he wished to succeed.

Obviously you cannot cultivate personality unless you have some to cultivate, but everyone has something to build on, some good points that may be emphasized once their most pleasing form of expression is pointed out.

The fashioning of personality also includes a study of those things which the individual should eliminate as well as those he should encourage in himself.

For you it may mean cultivating the art of sociability when you are naturally shy and retiring; or paying more attention to your clothes than you have been; or overcoming sensitiveness; or making a real effort to acquire new friends. To the majority of people it means that they must focus their attention on a

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few small things in which they had never before realized they were deficient.

There is only one way of acquiring personality, and that is the way in which everything else is accomplished—by deliberate endeavor. You do not arrive at personality by an express train which lets you off at the eighth stop, all of you having fully and completely arrived there. Rather personality is a process of study and growth. The most difficult part is to know what to eliminate and what to develop. Once this is determined you will find that you can overcome your weak points in an amazingly short time. The following chapters will point the direction you must take in order to attain a maximum of personality.

In striving for personality brush aside all questions as to your station in life. A king or a capitalist may be a cad or a bounder. A stevedore or a laundress may be very real persons—and many of them are. Possessing personality has no reference to what you own, what place in society you occupy, your religion, your politics or your fame. It pertains wholly to what kind of a person you *are*.

The following questions have been prepared to help you determine for yourself at the outset to what extent you possess personality and in

what respects you are deficient. Put them squarely to yourself, answering them honestly. If there is any doubt as to their meaning refer to the pages indicated. Then mark yourself 1, 2, 3, 4 or 5 or 0 according to the best estimate you can make of yourself. The points total 200. At the end of a few months test yourself once more marking your score in the second column. You have the elements of personality within you. If you train these capabilities conscientiously, in a very short time you will be able to give yourself a more satisfactory rating.

If you have a friend whom you can ask to rate you—a friend whose frankness you will not resent—you will find his point of view valuable. Do not show your friend the ratings you have given yourself until he has marked you. Then if you disagree, talk the matter over frankly and sincerely and decide whether you were too confident or too humble in your estimate.

Here are the traits which will determine the strong and weak points in your personality.

### **A Test of Personality**

1. Do you wear the colors that are best suited to your type? Do you know what colors you should avoid?



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(See tables accompanying Chapter II.) If so, credit yourself with 5. . . . .

2. For women: Do you possess one good looking outfit that will stamp you as well dressed? Are the shoes, stockings, gloves, hat and accessories that go with it all harmonious and in good condition? (See page 73.) If so, credit yourself with 5. . . . .

2. For men: Do you start to work every morning with (1) clean fingernails, (2) shoes shined, (3) shaved, (4) trousers pressed, (5) suit and linen spotless? If so, credit yourself with 5. . . . .

3. For women: In selecting your clothes do you try to choose garments that will accentuate your type? (See page 76.) If so, credit yourself with 5. . . . .

3. For men: Are your clothes free from all conspicuous and objectionable features? (See pages 31 and 32.) If so, credit yourself with 5. . . . .



4. Do you give the proper care to:

- |                 |                      |
|-----------------|----------------------|
| (1) Your hair?  | } See<br>Chapter III |
| (2) Your eyes?  |                      |
| (3) Your teeth? |                      |
| (4) Your skin?  |                      |
| (5) Your hands? |                      |

If so, credit yourself with 5. . . . . — —

5. Does your general health rate above 90%. (See table on page 117.) If so credit yourself with 5. . . . . — —

6. Do you observe the sixteen rules of hygiene? (See page 118.) If so, credit yourself with 5. . . . . — —

7. Are you within five pounds of your correct weight in proportion to your age and height as shown by the chart on page 120? If so, credit yourself with 5. . . . . — —

8. Do you make it a point to get sufficient exercise? (See page 126.) If so, credit yourself with 5. . . . . — —

9. Do you indulge in the kind of recreation best suited to the kind of work in which you are engaged? (See page 129.) If so, credit yourself with 5. . . . . — —

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10. Are there interests in your life which to you are tremendously engaging? Do you radiate enthusiasm for these interests? (See page 115.) If so, credit yourself with 5. .... — —
11. Do you walk with a free motion and a dignified bearing? (See page 135.) If your walk is not shiftless and awkward credit yourself with 5. — —
12. Can you walk across a room full of guests, speak to the hostess, and conduct yourself without awkwardness or embarrassment? (See page 140.) If so, credit yourself with 5. .... — —
13. Do you gesture from your shoulders instead of from your elbows? (See page 143.) If so, credit yourself with 5. .... — —
14. If you are natural and genuine and not guilty of posing (see page 144) credit yourself with 5. .... — —
15. Do you possess real or apparent unconsciousness of self? (See page 145.) If you are free from embarrassment when you are among strangers, credit yourself with 5. ... — —

16. Do you know how to relax, and are you free from nervous trouble? (See page 145.) If so, credit yourself with 5. . . . . — —
17. Have you a well-modulated speaking voice, or if not are you trying to improve it? (See Chapter VI; part I.) If so, credit yourself with 5. . . . . — —
18. Have you a pleasing laugh? (See page 155.) If so, credit yourself with 5. . . . . — —
19. Do you avoid using such expressions as "I'll tell the world!" and "You bet"? (See page 164.) Are you making some effort to improve your vocabulary? Do you own a good dictionary? (See Chapter VI; part II.) If so, credit yourself with 5. . . . . — —
20. Do you give a certain amount of thought in advance to your conversation with people whom you know you are to meet so that you will be sure to talk of things that are of interest to them? (See Chapter VII.) If so, credit yourself with 5. . . . . — —

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21. Do you eliminate "I" from your conversation as much as possible and try to substitute "you?" (See page 170.) If so, credit yourself with 5. .... — —
22. Do you cultivate wit? (See page 181. )If so, credit yourself with 5. — —
23. Would you be willing to have a person who has never seen you judge your personality by the appearance of your room or your house, observing your pictures, color scheme, books, and general arrangement of your furniture? (See Chapter VIII.) If so, credit yourself with 5. .... — —
24. For a woman: Do you refrain from showing your temper before inferiors; interrupting others when they are reading or talking; from opening letters not directed to you; from apologizing when you have done the best you can? (See page 208.) If so, credit yourself with 5. — —
24. For a man: Do you rise when a woman enters the room? Do you ask permission of the women before smoking? Do you avoid mak-

ing a public display of your affection for your wife or sweetheart?

Do you seat the women at your table? (See page 208.) If so, credit yourself with 5..... — —

25. Are you courteous in your business relations. (See page 214.) If so, credit yourself with 5..... — —

26. Do you know how to take account of and accentuate your personal abilities? (See page 219.) If so, credit yourself with 5..... — —

27. Do you try to express your personality in every phase of your life? Or do you do some things and spend certain sums of money because it is expected of you? If you are conscientiously trying to be yourself and lead your own life (see page 225), credit yourself with 5... — —

28. Do you ape other people and conform to their ideas? (See page 225.) If you are true to your own beliefs and opinions, credit yourself with 5. — —

29. Do you share your talents with others? (See page 220.) If so, credit yourself with 5..... — —

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30. When the things you do (this includes the parties you give, your business deals, the way you discipline your children, etc.,) turn out to be a failure instead of a success do you stop and figure out where you made your mistake? (See page 231.) If so, credit yourself with 5..... — —
31. Have you as many real friends and as many acquaintances as you should have? Can all your friends be certain that you will not say anything in their absence that you would not say to their faces? (See Chapter XI.) If so, credit yourself with 5..... — —
32. Is your attitude towards your work, your friends, your family, your relatives, your hobby, and towards life in general an enthusiastic one? (See page 239.) If so, credit yourself with 5..... — —
33. Are you (1) Agreeable? (2) Cheerful? (3) One whose feelings are not easily hurt? (4) Appreciative? (5) Tactful? (6) Sincere? (7)

Openminded? (See Chapter XI.)

If so, credit yourself with 5. . . . . — —

34. Are you giving as much time to reading worth while books as you should? (See page 255.) If so, credit yourself with 5. . . . . — —

35. Are you making some effort to become familiar with the great works of art? With the best music? (See page 257.) If so, credit yourself with 5. . . . . — —

36. Do you do everything possible to promote harmony in your surroundings, no matter where and how you are situated? (See page 259.) If so, credit yourself with 5. . . . . — —

37. Are you tolerant and sympathetic? (See page 259.) If so, credit yourself with 5. . . . . — —

38. Have you a philosophy of life? (See page 260.) If so credit yourself with 5. . . . . — —

39. Have you definite aims in life? (See page 262.) If so, credit yourself with 5. . . . . — —

40. Are you making an effort to improve yourself in some way, such



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as by reading or study? (See page  
264.) If so, credit yourself with 5. . . — —

Total. . . . .

I am deficient in the following:

Refer to pages

In using this test do not be discouraged if you find many a weak spot in your personality. The person who is trying to improve his personality always wants to know the truth about himself so that he may improve in those things in which he is deficient and in those things in which he excels may go on to still better things.

The object of the above questionnaire is to help you find out where you stand in this matter of personality. Because you know more honestly than anyone else the correct rating to give to the questions, you should determine your final mark. You will probably find that in some respects you are AI and in others there is much to be desired. Most of us will discover faults in our personality that need correcting if we are sincere, for we all have to keep pruning and improving all our lives to keep our own self respect and the respect of others. The pages that follow will be an aid to you in improving the weak spots in your personality.

## CHAPTER II

### PERSONAL APPEARANCE

#### I. (FROM THE MAN'S POINT OF VIEW.)

##### **Clothes Make the Man**

How important the effect of dress is upon our personalities! You have surely had that experience common to all of us of feeling that your clothes were inappropriate for the occasion, that they were not smart or that you had not put them on carefully. Because of such a consciousness you could not give your attention to the things at hand. You may not have presented the ideas you had so carefully thought out because you did not wish to attract attention to yourself.

It is strange too how people "play up" to the well dressed man. Good looking clothes seem to disarm antagonism. Their effect on you is such that they make you take a mental brace; your self respect expands and you have

a feeling of assurance, poise and tranquillity that leaves your mind free for ideas.

If men realized how carefully their clothes are studied by other business men they would give their clothing a great deal of deliberate thought.

Clothes need not necessarily be expensive to be in good taste. They should first of all be becoming, they should be suitable, and it is usually an economy if they are of good quality. Clothes must never be conspicuous. Yet a man can achieve distinction in dress if he exercises judgment in buying his clothes so that the ensemble looks well. Furthermore the well dressed man knows that in his neckwear he may introduce an individual note that makes him appear better dressed than other men.

A knowledge of the type of clothes most suitable to the individual can only be gained through studying the details of a man's outfit in relation to his own particular build, coloring and requirements.

How many men, for instance, know what style of hat is most becoming to them? What color suits and cravats to avoid? The type of overcoat most becoming? The number of suits that it is most economical to buy each year? Or how much jewelry is considered good taste?

These are some of the points that will be

discussed in this chapter. An analysis has been made of various types of men so that the reader can quickly classify himself.

Many men are badly dressed because they are indifferent to their clothes. When they come to replenish some article they take the first thing that is offered without stopping to consider whether or not it matches the rest of their clothes. It requires only a little thought (and costs no more) to visualize the whole outfit when making an addition to it and the result is worth the effort.

### **The Type of Clothing to Select**

The well dressed man is, we must assume, the well groomed, well turned out man who knows how, and what's what, and when and where. As Jesse says in his *Life of Beau Brummel*: "That worthy knew the what and the when and the why of wear," and after all is it not the possession of the ability to know these things that makes the well dressed man?

If a man wants to dress correctly he should study his own peculiar characteristics and accentuate them in his dress. A man's business plays an important part in determining the kind of clothes he should wear. A doctor, for instance, should suggest by his appearance the

characteristics of his profession, care, preciseness and painstaking accuracy.' No sloppily dressed doctor ever inspired his patients with confidence in his work. The man who wishes to assure his clients that he is conservative should not wear loud suits or ties, but should dress the part. A lawyer should not dress like a college boy and a college boy should not dress like a banker. A man cannot express originality in his clothing to a great extent and still be well dressed, but if his business is such that originality is one of its talking points he can find certain small ways in which to be original in his clothes without being conspicuously dressed.

A prominent Boston physician always wears a bright carnation in his buttonhole. So accustomed are his patients to the flower's cheering effect, that it has assumed the virtues of a trade mark. It would be immediately missed if the doctor forgot to wear it. It is as ever-present as Barney Oldfield's big cigar, Will Rogers' lariat or William Jennings Bryan's broad brimmed campaign hat.

### **Styles in Men's Clothing**

Fashions for men are taken not only from Europe but from practically all over the world.

We are no doubt leading at the present moment, as a great many of our ideas have been copied by London tailors in recent years. The American tailors develop a more finished product for a gentleman's needs than do any other tailors. The influence of the men of the royal family in England cannot be disregarded, however, as it does influence change in styles.

It requires a far higher degree of craftsmanship and skill to fashion men's clothing than is generally accredited to tailoring organizations. Cloth is difficult to mold, as much so as wood, clay or metal. A good tailor is an obscure and little appreciated artist.

Details in style among well dressed men have changed somewhat during the last five or six years. But we are told by a high grade tailor that a suit which he made ten years ago, could be worn today without being conspicuous.

### **Men's Suits**

Once a man has determined what color suit looks best on him he must decide upon the material. As a rule men do not know much about the quality of materials and depend upon the reputation of the firm with which they are doing business. There are a few points that every man should know, however.



The most popular fabrics for men's suits are worsteds. The finished or dressed worsted which looks like a French serge makes a satisfactory suit. The unfinished worsted which is heavier resists shine and is more serviceable but is not as smart looking.

Other fabrics that are used in winter suits are: cassimere—a warm woolen fabric, but one that does not tailor as well as worsted.

Cheviot, which is warm and keeps its shape well, resists shine but the surface of which often wears shabby.

Tweed and homespun, rougher and looser than worsted, are not so warm and do not tailor as well.

The well dressed man must be extremely conservative in his attire. Smart wearing apparel is always practical, not decorative. Any detail in the cut of clothes that does not have a purpose is sure to pass out of fashion. Quality and unobtrusiveness should mark the outline of the well dressed man.

A good tailor will not put any conspicuous features on the suits he tailors. Some of the features of ready-made suits of the cheaper kind—features that are taboo to the well dressed man—are listed below in order that they may be avoided.



Extreme shapeliness and high waistline.

The narrow sleeve with exaggerated cuff effects.

Extremely narrow or extremely wide bottom trousers.

Too many buttons on sleeve.

The use of silk decorations known as crow's feet at top of back or side vents.

Trick pockets.

Extra seams for decoration.

Belts and pleats.

Extremely vivid coloring so much featured in what is known as East Side tailoring.

Whether a man is old or young makes a difference too in the cut of his clothes. This difference is not merely a reduction in the number of inches in girth which enables the designer to give freer and more graceful lines to the young man's clothes. But the flexibility of body and adaptability to lines make it easier to cut clothes to the more supple figure of the young man. The best dressers among the younger generation, however, demand extreme simplicity in design, getting away from what has been termed jazz clothing.

### **Tailor Made vs. Ready Made Suits**

When a man buys a suit ready made and for some reason or other is not satisfied with it he

will often think that as a solution he must have his clothes custom made. There is no doubt but that a first class tailor can make a suit that is a better fit than a ready made suit and better adapted to the individual. But because a tailored suit is about 20% higher in price than a ready made suit and because even the best tailor is not infallible, many men prefer to buy their suits.

Whenever a man can buy a ready made suit that fits him without having it altered or when it needs only a few minor changes such a suit is usually an economy for him. But the man with unusually broad or narrow shoulders or whose ready made suits have to be altered quite extensively before they fit him, as a rule will find it more economical to have his suits made. A reliable men's store will not sell a suit on which many alterations are necessary.

### **How Many Suits Should a Man Have?**

The number of business suits that a man should have to be well dressed depends of course on his needs. Some men give clothes harder usage than others. The business in which men are engaged must also be considered. There are men who think they must have from twelve

to fifteen suits a year to be well dressed.<sup>1</sup> But notwithstanding all these facts, a man can be well dressed if he has three presentable business suits. Two of these suits should be in good condition so that they look equally well, and the third may be an older suit for rainy days or for wear when the others are being repaired or pressed. A man can be well dressed if he buys a new suit every spring and every fall—and needless to say takes a reasonable amount of care of them. Such a plan insures a pleasing appearance. If a man waits until his clothes become so shabby that in desperation his wife, mother, or roommate threatens to sell them to the old clothes man it is more than a coincidence when he is mistaken for the handy man around the house.

### **Suits for the Stout Man**

While it is possible for a good tailor to make a stout man look thinner, the stout man requires more ease and often prefers not to sacrifice his comfort for the trimmer lines which the artistic tailor could produce for him.

<sup>1</sup> Wetzel, the tailor, New York City, says that his patrons average ten suits a year, although he has any number of customers who triple that amount.

However, the stout man should avoid prominent plaids just as the thin man should avoid prominent stripes.

The lines of the stout man should be rather straight, taking care that the placement of the waistline is correct, avoiding as many horizontal pockets as possible, and doing away with the breast pocket, the outside change pocket above the lower pocket, and cuffs.

The tall man's height can be shortened with round line effects and rather straight waistline.

### **Men's Hats**

A man's whole appearance may be made or marred by the shape and color of his hat. As styles in hats seldom change a man's wardrobe should provide changes appropriate to his needs. A good hat, like most good things, is a saving and will outwear three hats of inferior quality.

A felt hat of business character is most appropriate for wear to the office in the winter time and a straw hat in the summer although some men prefer a derby for winter wear. A soft crush hat to wear to the movies or for a stroll, or in the summer a light Panama or leg-horn is not only pleasant but appropriate. In selecting a felt hat choose one that is made with

sufficient body so that it may be cleaned and blocked.

Caps belong to every wardrobe. For motor-ing, for golf, for the garden, for travel or hiking a cap should be worn. Some men become so attached to their caps that they wear them for many informal occasions when obviously they are not appropriate.

For the formal occasion there is the silk hat. Its place is undisputed in the wardrobe of the correctly dressed man. And for the event not so severely formal the derby is always proper.

One of the first considerations in buying a hat should be "Is it becoming?" Under the discussion of colors we have pointed out that a sallow man must not wear a greenish hat as it gives his face a ghastly look and that tan and brown hats are becoming to ruddy faces. The way a man carries himself has something to do with the type of hat he should select. A trim straight man looks best in a derby while a slouchy man usually looks best in a felt or Panama. Most men tilt their hats a little, only very conservative individuals wearing them perfectly straight.

There are very few rules governing the choice of a becoming hat. A man should try on four

or five different models before making any selection and if he cannot depend upon his own judgment and that of the clerk, should take his wife or a friend along with him when he buys a hat. Most men make the mistake of getting a hat too small rather than getting it too big. The crown of the hat should be as wide as the distance between the temples. The brim should be the right proportion to the height and length of a man's face and figure.

Hats should be kept in boxes when not in use.

## **Collars**

The collar of the gentleman is the starched collar, his style, that which becomes him best. The well groomed man wears semi-soft collars when traveling, when motoring, and on such occasions as putting in the winter coal. For all outdoor sports—golfing, yachting, touring,—the collar should be soft and attached to the shirt.

Here is a collar dress chart—what's what to wear and when to wear it.

Turn down starched or wing collars for informal day or business wear.

Wing collars for formal day and evening wear.

Never a turn down collar of any description with evening clothes, unless you would rank



with the little, cheap sports of New York's cheaper White Way.

A man should wear that style of collar that is most becoming to him. Well, how is he to know? Consult a well posted haberdasher and take the wife along to serve as the juror of final awards.

Long necks, if covered by high white collars only look the longer. Jack Holt with his long, lean neck and his bull dog chin can wear the lowest collar cut, with the utmost grace. But the stout man who encases a short, thick neck in a tight, high banded collar of the turn down variety (especially if his chin droops over it) is a subject for cartoons, not for the movie screen. Put the same man in a good fitting wing collar, however, and he seems to have lost pounds. If men err in the size of the collar they buy, the fault is usually that of getting them too tight.

### **Men's Shirts**

Men's shirts register few changes in style. Immediately following the World War there was a marked demand for loud and vivid patterns in men's shirts but this has gradually fallen off and the neat effects are now in vogue. Also light weight fabrics are now demanded,



while heavier weights are no longer so much in favor. In selecting materials for shirts, fragile fabrics should be avoided if starch is to come in contact with them or if they are to be subjected to rough wear. Unless shirts are laundered exclusively by experts, delicate shades should not be selected. Heavy materials should not be chosen for pleated shirts. Silk, flannel and linen all have their definite uses, and they are not to be selected for interchangeable purposes. The loud stripes and figures that were so popular in silk shirts a few years ago are now in bad taste.

White shirts are appropriate for negligee wear in summer, and for evening and formal wear. They are not strictly correct for business wear as this is primarily the chief purpose of colored shirts.

It is good taste for a man to wear a soft shirt *with* a soft collar attached for country wear only. A shirt with starched collar attached is not practical and is rarely laundered correctly.

The wearing of fancy collars to match the shirts is a European custom that is gradually coming into favor in this country for city use, although fancy collars are not suitable for a conservative type of man or for a man who is not trim and smart in his personal appearance.

With bright fancy collars very plain ties should be worn.

Shirts should be replenished as fast as one wears out. The well dressed man wears a clean shirt every day. Thus he should keep on hand at all times at least ten shirts for business wear. This plan of replenishing clothes as fast as they wear out may be applied equally well to collars, hosiery and men's underclothing.

### **Men's Neckwear**

By his neckwear, a man may proclaim his artistic taste, indulge his passion for color and reveal his personality. But the selection of cravats to suit the individual type of the wearer and to properly consort with his style of dress, demands careful consideration. Both shape and color enter into the choice for the slightest discordant note will mar an otherwise harmonious effect. A discussion of the color cravats best suited to certain types of individuals will be found in the color charts.

It is noticeable that some men almost always wear four-in-hands while others adhere just as rigidly to bow ties. As a rule, trim men look best in bow ties and stout men should avoid them unless they dress smartly.

The tendency today is to make the knot of

four-in-hands rather too tight than too loose. Some exacting men have their bow ties made in their own shape and in the style best adapted to their style of dress and also to fit their style of collar properly.<sup>1</sup>

Very few well dressed men wear ready made bow ties. But if they are worn, they should be tied with meticulous care and then deftly sewed in shape.

A man's neckwear reflects his personality to a marked degree. An elderly Bostonian of ancient family whose hair is white invariably wears a dull red tie. How distinguished he looks! And how truly it expresses that although he is old in years he has the spirit of youth and a love of gayety, life and color.

Another elderly Bostonian wears distinctive cravats although they express a somewhat different idea. He prefers the ascot in dark soft colors. His tie marks him as the refined old aristocrat which he is.

It is poor economy to buy cheap *uninteresting* ties. A tie of good material outwears two poor

<sup>1</sup> In the files of A. Sulka & Company of New York City, which contain the exact styles desired by many of the most distinctively dressed men in America, there are over one thousand different shapes of cravats, including both four-in-hands and bow ties, especially designed according to the individual ideas of those discriminating patrons.

ones and if it is artistic as well it is always a satisfactory investment.

Loud shrieking colors, vivid orange, purple or turkey red unless contrasted or harmonized with other colors are never in good taste. The colors that are most becoming to various types of individuals are discussed in the dress charts on page 49.

Most young men look well in polka dots while elderly men often look better in figured ties. However there is a definite style element that enters into the selection of neckwear. The very smart man will follow the prevailing styles in ties.

A vital mistake which men make in their selection of cravats is that they do not choose them with reference to their shirts and suits. Not only should the color of the suit and shirt be considered, but also the design. For example, with a conspicuous checked suit a large figured or dotted tie does not look well. Such a suit calls for a very plain tie, with possibly a few line stripes in its design but that is all. With a plain suit and shirt a figured tie is pleasing.

### **Sport Vests**

Sport vests originated with the students who wore them with their knickerbockers. They

may be put on for business wear but they are not as good form as the waistcoat of the same material as the suit. They are more appropriate for golf, country wear, motoring or the like.

### **Shoes and Hosiery**

The color scheme of a man's wardrobe should influence his choice of shoes. Many men make it a practice to buy a new pair of shoes whenever they buy a new suit so that their shoes will harmonize with the whole outfit.

A man with a gray suit looks better in black shoes than in brown ones. If a man's suit is blue or brown he can make no mistake in selecting brown shoes, particularly if he intends to wear them for traveling.

For evening wear, the patent leather oxford with plain toe cap, thin soled for comfort, is worn both for the theater and for dancing. All evening shoes are of course worn with black silk socks. For the older man the cloth top boot is more suitable than the oxford. Pumps are no longer allowed by fashion for evening wear except in the house.

For formal day occasions, a laced or buttoned boot or patent leather with cloth uppers to match the waistcoat is the smartest. Low

shoes, with spats may also be worn. Socks of gray or black are appropriate.

A pair of buckskins to wear with white flannels, the golfer's brogue, or the tennis player's sneakers, a heavy boot for tramping and a riding boot are the shoes generally required for sport. Fortunately most men do not go in for all the sports so that their shoe requirements are not as elaborate as it would seem.

When not in use shoes should be neatly arranged on shelves or wrapped in shoe bags. Shoes which are not treed invariably curl up. Shoes should be shined with a good cream before they are put away in order to save the leather. Then they are ready to be taken out and worn at a moment's notice.

### **Colors in Hosiery and Handkerchiefs**

A man's tie, socks and handkerchief should all correspond in color, but a perfect match gives the impression that one is trying to create an effect and this should be carefully avoided.

White socks should only be worn with white trousers and are never correct with dark trousers.

### **Men's Jewelry**

No man should ever be guilty of wearing conspicuous jewelry. For a man to attract



attention by the value of his jewelry is extremely bad taste. Colored stones for shirt studs are bad taste. So are diamonds. Waistcoat buttons and cuff links should never have big jewels in them. Pearl studs are the smartest.

A man's watch chain should be very thin. Wrist watches are not as fashionable as they once were, and are worn nowadays only for sport wear.

A plain gold band worn on the little finger is the most correct ring for a man. But he may correctly wear a seal ring or a dark stone on his third finger.

It is a cheap device for a man to wear lodge pins, symbols, badges or frat rings.

### **Overcoats and Topcoats**

As in the case of men's suits, there has been very little change in the style of men's overcoats and great coats during the last five or six years. The soft pile materials are perhaps the one outstanding change. While they do not give the wear that Melton and kersey do, many men prefer to purchase them and to follow the predominating style.

The Guard's coat is a type of overcoat which is being sold today to men who are often unfit to carry its length. It is primarily the coat of



a tall man not inclined to weight but dealers and tailors cannot embarrass a shorter man by telling him of his unfitness for that type of garment.

For the stout man a medium box coat is most suitable. A loose coat for the thin man is smart. A loose-hanging draped coat is usually most becoming to a tall man because it takes height to carry out the unbroken lines of its fullness. The Chesterfield is a medium shapely coat which looks well on the greatest number of people.

### **Dress Clothes**

The question of correct dress for various occasions is one which every man should rigorously observe. A man's own judgment must often be his guide nowadays as to whether a tail coat or a dinner jacket is correct for evening occasions. The old rule that dress clothes must be worn on all evening occasions when ladies are present is no longer followed because so much entertaining is done informally.

General rules governing correct dress and the proper accessories to be worn with the tuxedo, the dress suit, the morning coat and with sport and business clothes can be obtained in pamphlet form from almost any up-to-date clothier.

**Color in Dress**

Although color in clothes is one of the details of dress in which men are probably the least interested, it is of such importance that it must be considered. Without a knowledge of a few fundamental rules of color, a man cannot be harmoniously dressed.

The right color in clothes is more easily selected by a man than it is by a woman because his choice of color is necessarily more limited. You may have observed that the average man looks better in a blue suit than in a suit of any other color, but you may not know why this is. When we get into the realm of color most of us are apt to accept our own ignorance as a matter of course.

Complexions are, as a rule, combinations of yellow and red, some having more red than others, some more yellow. Blue is the opposite or complement of yellow and red and complementary colors strengthen each other. It is not a mere notion that makes the average man appear to better advantage in a blue suit. The reason is that most of us have too little, rather than too much color and that whatever color there is in the face is more noticeable when we wear blue.

A frequent mistake that a man makes in

selecting colors is that he pays so little attention to harmony in dress. He will buy a gray suit, a brown overcoat and an olive green hat and black shoes. His necktie will be the top one in his bureau drawer without any regard for its color. It is not necessary for a man to wear all brown, or all blue or gray, but he should study colors enough to know which ones can be combined. One rule is never wear gray and brown together, such as a brown hat and a gray suit or overcoat. Blue and brown may be combined and so may blue and gray.

In the following charts, color combinations have been gone into more fully, with an explanation of the reasons why certain colors are more becoming to certain types of individuals than others.

## COLOR CRAVATS TO WEAR AND AVOID

Can wear blue or green shades well.  
Also dark green or brown.  
Should avoid bright purple, orange, yellow, red.  
Also black, unless face is ruddy.

## COLOR HATS

A gray hat looks well on this type with a gray or blue suit or overcoat.  
Choose a brown hat to wear with a brown suit or coat. It should be a shade lighter than the suit or overcoat.  
Black hats look badly on blondes.

## COLOR SHIRTS

White shirts and very pale colored shirts, particularly light blue are good.  
Blue striped figured or checked shirtings are attractive.  
Tan may also be worn except with a gray suit.

## COLOR SUITS MOST BECOMING

Gray suits are becoming.  
Also blue suits.  
Some blondes look well in brown.  
Avoid very dark toned materials as they give face a bleached look.  
If skin is ruddy, dark suits may be worn accompanied by bright colors in ties.

## TYPE OF MAN

*Blonde:*

Blue or grayish eyes.

Light hair.

Complexion fair.  
(If complexion is sallow consult also chart for sallow brunette type.)

TYPE OF MAN	COLOR SUITS MOST BECOMING	COLOR SHIRTS	COLOR HATS	COLOR CRAVATS TO WEAR AND AVOID
<i>Ruddy Brunette:</i>	Brown suits look well if not too reddish in tone, particularly if face is freckled.	Tan and cream color shirts look well.	If brown suit or overcoat is worn, brown hat looks well in a shade or two lighter than the suit or coat.	Blue inclining towards green, dark green and grayish blue are becoming colors.
Complexion ruddy or ruddy and freckled.	Dark gray is a good color unless hair is quite reddish and then it should be avoided.	Blue should be avoided if face is freckled.	Gray or dark green hats look well with gray or blue suits or overcoats.	Ties with brown as the predominating color also look well with brown suits.
(If complexion is sallow consult also chart for sallow brunette type.)	Men with ruddy complexions can wear blue suits but ordinarily look better in gray or brown suits or in black suits with a white stripe.	Avoid pink, lavender and salmon shades.	Gray and slate color look well except with a brown suit.	Black ties, or black and white striped, dotted or figured are becoming with gray or blue suits.

## COLOR CRAVATS TO WEAR AND AVOID

Avoid red, pure orange or pure purple, but a small bit of yellow, yellow-red, or subdued purple in a tie is effective.  
Blue in a tie looks well with a brown suit.  
As a rule dark ties are best.  
Black or black and white ties are becoming in stripes or polka-dots.  
Sage green in ties look well.

## COLOR HATS

A red haired man who carries himself erect and is well groomed looks well in a black derby.  
If he slouches he should wear a reddish tone brown felt hat.  
Should avoid gray hats.  
If a brown hat is selected to go with a brown suit or coat it should be a shade lighter.  
Avoid all green hats except very dark green.

## COLOR SHIRTS

Should avoid light blue, yellow and violet.  
White shirts or shirts with inconspicuous stripe, check or figure in a dark color are best.

## COLOR SUITS MOST BECOMING

Wears dark brown suits well.  
Also dark blue suits.  
Looks best in dark colors.  
Does not look well in too light a gray as this color emphasizes but does not tone well with hair.

## TYPE OF MAN

### *Red Haired Man:*

Eyes of any color.  
Hair of decidedly reddish cast.  
Complexion fair or fair and freckled.  
(If hair is brown with reddish hues see Ruddy Brunette.)  
(If complexion is sallow consult also chart for sallow brunette type.)

# COLOR CRAVATS TO WEAR AND AVOID

Beware all bright positive hues in ties such as red, purple or orange, excepting fine lines in these colors.

Avoid black ties.

Best ties are of dull colors, dark wine reds, maroon, deep purplish reds, brownish tones, dull greens.

With a brown suit variations of brown, orange, and tan or mottled blue ties look well.

Avoid violet and gray.

## COLOR HATS

With brown suits or coats choose tan or brown hats.

With blue suits choose a blue or rich brown hat.

Avoid all green hats unless very subdued as they give face a pallid look.

Avoid derbies as black accentuates sallowness.

## COLOR SHIRTS

Should avoid all white shirts as far as fashion allows, substituting tans, creams or stripes, checks and figures.

Dull green shirtings are effective. Blues should incline towards the greenish tones.

Avoid violet and gray shirts.

## COLOR SUITS MOST BECOMING

Looks best in brown suits.

Can also wear dark blue suits well.

Should avoid gray, particularly light gray as this color emphasizes the yellow in the complexion.

## TYPE OF MAN

### *Sallow Brunette:*

Blue, brown or grayish eyes.

Dark or medium hair.

Sallow or olive skin.

(Other types with sallow complexions should also avoid all colors listed in this chart as unbecoming to sallow brunettes.)



## COLOR CRAVATS TO WEAR AND AVOID

Orange in a broken design or dark red, maroon, black, all shades of blue, particularly grayed blues are good.

Never wear any of the brown or tan tones with a gray suit. Also avoid gray with brown suits.

Warm colors such as red-purple, reddish shades, cocoa and brown tone up the complexion.

## COLOR HATS

Select a hat the same hue as suit or overcoat but a shade or two lighter.

## COLOR SHIRTS

Can wear about any color shirts.

If skin is not clear avoid lavender shirtings.

Tans are not as becoming as are other colors, unless eyes are brown.

## COLOR SUITS MOST BECOMING

Can usually wear brown, blue, or gray suits, about equally well if eyes are brown or dark.

If eyes are light blue or a light grayish color, a brown suit should not be chosen.

Blue suits are always becoming to this type.

## TYPE OF MAN

### *Medium Brunette:*

Blue, brown or grayish eyes.

Dark or medium hair.

Complexion fair.

(If complexion is sallow consult also chart for sallow brunette type.)

TYPE OF MAN	COLOR SUITS MOST BECOMING	COLOR SHIRTS	COLOR HATS	COLOR CRAVATS TO WEAR AND AVOID
<i>Gray Haired Man:</i> Eyes of any color and any sort of complexion. (If complexion is sallow consult also chart for sal-low brunette type.)	Gray or blue suits usually look best. Can wear a black suit with a black stripe or a black and white mixture. Avoid brown suits unless eyes are brown and a striking feature. Usually brown is not becoming unless he has a ruddy complexion. Then brown may make him look youthful.	All white shirts sometimes make this type of man have a "washed out" look. Pale blue or pale gray shirts look well. Avoid yellow and tan shirts.	A pearl gray hat with a black band gives a distinguished look to a well built man with iron gray hair. Derbies look well on a trim erect man of this type. Dark green hats are becoming. Also dark blue hats. Avoid tan or olive hats.	Polkadots in blue and white look well. Avoid tones of yellowish or orange. Sapphire is a good color. Gray and slate shades, dull blues, dull reds, deep purples look well. Medium red ties on a gray haired man are striking, but should only be worn by a man of individuality. With pale blue or gray shirts blue or black and white ties look well. As a rule a plain color or a striped or dotted tie looks better on this type than

## COLOR CRAVATS TO WEAR AND AVOID

Avoid all bright colors unless you have a striking personality. Then a red, blue green or purple tie, rather more dark than bright may be worn with discretion.

Gray ties, black or plain dark colored ties or dark ties with a small amount of a slightly brighter color look well. Tans should be avoided.

## COLOR HATS

Choose a hat the same hue as suit or coat but a shade lighter.

Or a light gray hat except with a brown outfit.

## COLOR SHIRTS

White shirts look well.

If complexion is sallow avoid bright colors in shirts; also blue and gray.

If complexion is rosy almost any color stripe or check that is in good taste for an elderly man may be worn irrespective of its color.

## COLOR SUITS MOST BECOMING

### TYPE OF MAN

#### *White Haired Man:*

Eyes of any color and any sort of complexion. (If complexion is sallow consult also chart for sallow brunette type.)

Dark suits in blue or brown look well unless complexion is of the boiled lobster variety. If so, lighter shades should be selected.

All shades of gray may be worn with distinction unless complexion is sallow. Then gray should be avoided.

If eyes are brown, dark brown suits are particularly becoming.

**II. (FROM THE WOMAN'S POINT OF VIEW.)****A Woman is Judged by the Clothes she Wears**

If you ask the majority of women which they would rather be, very pretty or very intelligent, most of them will say—in their frank moments—that they would rather be pretty. If you can find a woman who doesn't want to look young and beautiful the chances are that she isn't in her right mind.

It may be unfortunate but it is at least true that we base our first impression of a person on his or her personal appearance. We both get and give impressions of personality through its physical expression. Until we have had time to become acquainted it is absolutely necessary to judge a woman by the clothes that she wears. Unless she awakens interest by her appearance she may never have a chance to display her hidden charms of intellect, culture and sympathy.

A beautiful woman will sometimes be overlooked if she has not planned how to set off her beauty. A well dressed woman, no matter if she herself is plain, is never overlooked.

**Color**

Every woman should always be exceedingly careful of her choice of color. When used

wisely it can enhance her good qualities and lessen her poor ones. But when not carefully used it has a way of making her defects more noticeable. It can help or hurt both expression and coloring. It can make a blonde appear brilliant or faded.

The fashion-rightness of a certain color does not mean that it is always becoming. There are certain colors that are absolutely unsuitable to certain complexions. It requires real courage not to be led, against one's better judgment, into buying some lovely color, smart or particularly attractive at the moment.

Because color mirrors personality to a great extent it should be studied first of all in considering personal appearance.

### **Choosing a Color Scheme**

The most intelligent way to make use of color if your clothes expenditure is limited is to choose a color scheme for yourself. First choose one general color for your clothes. This does not mean that you must only wear one color. But choose one color as a basis for your clothes and then select one or more other colors that harmonize with it.

Your basic color should be a conservative one. For street or business wear a bright color is

never good taste. Black, gray, brown, navy blue or dark green are all good colors, their choice depending on your own coloring and preference. Your evening clothes and the smaller things about your costume such as your hat, trimmings, touches of embroidery, handkerchiefs, beads, earrings and pins may be of a more brilliant color that harmonizes with the basic hue. You may even introduce a bit of a third color if you have a reliable color sense.

If you plan a simple color scheme of this sort, wearing only one, two (or possibly three) different hues and black and white your hats will harmonize with all your clothes and so will your jewelry and other feminine touches.

For instance, if you are extremely limited in the number of clothes you can buy, the wisest plan is to select only one color. If brown is becoming to you, you can vary your wardrobe by buying your clothes in all the varieties of brown from cream through beige to tan, dark brown and *tete de negre*, for all the different values and intensities of one color will harmonize.

Or suppose gray is becoming to you and that you have chosen it for your basic color. You may not want to buy a gray suit because it soils

too easily so you buy a black suit and gray gloves, shoes and stockings. Then you purchase a green and a gray blouse to wear with the suit. Your afternoon dress is gray and your brighter touches are green. You buy a green dinner dress. If you buy a coat it might be a black coat trimmed with gray squirrel. Your hat might be gray or black trimmed with touches of green, or you might introduce just a touch of a third color such as gold or a deep rose that harmonizes with the green. When you purchase a parasol you buy a green one. For summer clothes white with perhaps a suggestion of green or pale green or a green sport sweater. The green will be most pleasing if it is a soft grayed tone. Of course you must harmonize with care all the greens and grays. But if you follow some such simple color plan as this you will be sure of being satisfactorily dressed.

### **How to Choose Your Particular Color**

Age, build and individuality make it difficult to give specific directions governing the choice of a color for each individual. Also the mood of some people reacts to the colors they wear. If they feel dull a bright color seems to bring about a change of mood. Many great actresses and artists choose the color scheme of their



costumes with the greatest care that it may aid in expressing the mood they wish to portray.

The following are the common meanings of color, although there is some diversity of interpretation.

Red; passion, warmth, joy and irritation.

Yellow; light and cheerfulness.

Green; hope, coolness, cheerfulness and restraint.

Blue; repose, restraint, formality, fidelity.

Purple; royalty, power.

Black; wickedness and sorrow.

White; divinity, chastity, integrity, innocence.

Before deciding on your basic color it is suggested that you use the color charts on page 63 in the following manner. First keep in mind that complexions are as a rule very light tones of orange (yellow-red) some having more red in them than others, some more yellow. You want to wear colors that will emphasize the red in your complexion and make the yellow less noticeable. The colors listed will almost always be correct, but are not infallible, due to the variations in type as well as to the impossibility of describing a color accurately. If you take dresses or pieces of material of the colors suggested for your type and observe their effect on your appearance you can tell accurately

what colors you should wear and what colors to avoid.

### **Rules Governing the Selection of Colors**

Complexion and hair are more important than eyes. Large blue eyes, however, are an exception and should be emphasized by wearing blue the same shade as the eyes or a trifle stronger.

Gray blue eyed women should use bright blue cautiously so that it does not detract from the eyes.

An unusually striking color hair such as gold, auburn, jet black, soft bluish gray or white can be matched in a costume with striking effects. The result will be a harmonious design.

Light brown hair does not become an important feature in the design, but calls for a background of character.

A striking personality, a person who is naturally vivacious, forceful or magnetic can wear more intense colors than a person who is habitually quiet or retiring. But a quiet person must avoid uninteresting color combinations. She should wear subtle colors of sufficient character with an occasional accent of strong color, as a bright string of beads

or a bit of vivid embroidery, or should strive to secure an unusual and interesting color combination among the less intense and less obvious colors.

If the skin is clear and there is a good deal of red in the complexion (unless the hair is auburn) almost any color can be worn.

If the skin is sallow or dark, colors that accentuate this yellowness should be avoided. (See chart). Sometimes, however, certain otherwise unbecoming colors may be worn if they are relieved by a soft creamy white collar chosen in a flattering texture.

Black worn next to the skin accentuates both fairness and pallidness.

Pale complexions appear better in juxtaposition with a warm hue, but the color must not be too dark or too intense.

If you wish to bring out the color in your complexion in selecting gray or tan choose materials of a slightly reddish cast.

Soft colors, rather than harsh ones, do much toward softening severe angular features.

Bright colors should be avoided by all stout people.

Unless their coloring is naturally high, women who do not use rouge are more limited in their selection of colors than women are who use

## TYPE OF WOMAN

### Blonde:

Blue or grayish eyes.

Light hair.

Complexion fair.

(If complexion is sallow consult also chart for olive and sallow brunette type.)

## COLORS MOST BECOMING

Soft blue-green and orchid show off warmth of face and hair.

Delicate shades and dark colors look well on blondes. White is also usually becoming.

Cocoa, bottle green, navy blue, a warm brown of not too reddish a cast, green-yellow, gold, shell-pink are flattering colors.

If one wishes to make face dominant (if one is beautiful) black should be worn.

If there is color in cheeks (but not too much color) certain of the lighter shades of red for evening wear are effective.

If eyes are blue, wear blue that matches them (or a shade stronger.) If hair is golden a gold dress or gold used in trimming a dress is striking.

## COLORS TO AVOID

Avoid large masses of strong color near the face.

Purple is a particularly trying color for most blondes.

Can wear canary yellow only if contrasted with violet or soft blue.

Gray is a color that some blondes can wear. As a rule it should not be worn by a blonde whose complexion is not rosy. If complexion is unusually ruddy choose a blue-gray.

With golden hair intense colors may be worn in small amounts.

Rosy complexions look well in cool colors. A blonde with high coloring should avoid blue-green and red.

As a rule too bold or striking an effect is fatal to this type as it subordinates the individual to the costume.

## TYPE OF WOMAN

*Warm Blonde:*

(Also called Medium Blonde—Brunette.)

Eyes of any color.  
Golden brown hair.

(If complexion is sallow consult also chart for olive and sallow brunette type.)

## COLORS MOST BECOMING

Blues (particularly cornflower blue and turquoise) are becoming. Green, violet, tan, yellow, white, black, tangerine, lacquer, red and dull reds, red rust, pink and apricot are excellent colors.

If complexion is rosy this type can wear almost any color.

Gray can be worn becomingly if complexion is rosy.

Brown is a very pleasing color unless eyes are blue or grayish.

Soft light and dark yellow-reds will tone up a delicate complexion; also red-purples, deep reds, cocoa and browns.

## COLORS TO AVOID

There are almost no colors for this type to avoid if complexion is rosy. Avoid strong colors if complexion is clear but tints delicate. Also darkest reds.

If complexion is sallow do not wear the colors that should be avoided by olive or sallow brunette type.

## TYPE OF WOMAN

### *Red and Auburn-haired Women:*

Eyes of any color.

Hair reddish or auburn.

Complexion fair or fair and freckled.

(If complexion is sallow consult also chart for olive and sallow brunette type.)

## COLORS MOST BECOMING

Soft green, gray, white, brown and black (unless face is too ruddy) are good colors for a red haired woman.

The Titian type, with auburn hair, looks well in tan, brown, sage, blue-green, amber, touches of orange (yellow-red) or gold, cornelion, apricot, rust, bottle green, cornflower or sometimes periwinkle blue.

An interesting costume is one that matches the hair exactly with perhaps a touch of some contrasting color for variation.

Brown, nearly the color of one's freckles, is particularly good to wear when the complexion is freckled as it makes the freckles less noticeable. Blue emphasizes freckles by contrast.

## COLORS TO AVOID

A red haired woman should avoid blue-green if she wishes to subordinate the red in her hair.

An auburn haired woman often wishes to emphasize the red and can do so by wearing blue-green.

Red-purple and some of the lavender hues, red, pure purple, pure blue and as a rule yellow (except in a transparent fabric) do not look well when there is any red in the hair.

TYPE OF WOMAN  
*Medium Brunette:*

Blue, brown or grayish eyes.

Dark hair.

Complexion fair.

(If complexion is sallow consult also chart for olive and sallow brunette type.)

COLORS MOST BECOMING

If eyes and hair are brown this type looks well in browns and tans; brown touched with orange or blue.

Green is another becoming color.

If hair is black or very dark brown and eyes blue or grayish, this type looks well in old blue, black, lavender, old rose, strawberry, orchid and green.

Gray is a becoming color if the complexion is clear and rosy.

Other shades becoming to a medium brunette are: jack rose, deep reds, deep orange, medium values in blue, tomato shades, tangerine, fuchsia, red, and all shades of pink.

COLORS TO AVOID

Pure purple does not look well on this type unless complexion is decidedly rosy.

If eyes are blue and hair black, brown and the tan shades are not flattering.

If complexion inclines at all towards sallowness lavender and turkey red are very bad colors to wear.

Apricot and yellow do not look well on a dark haired person with gray eyes.



## TYPE OF WOMAN

*Olive and Sallow Brunette:*

Blue, brown or grayish eyes.

Dark or medium hair.

Sallow or olive skin.

(Other types with sallow complexions should also avoid all colors listed in this chart as unbecoming to olive and sallow brunettes.)

## COLORS MOST BECOMING

Should wear dull warm colors such as dark wine red, maroon, deep reddish purple, raisin, and the brownish tones such as warm tans, mahogany, sand color and soft beige.

Some women of this type can wear henna.

Dark greens and even soft lighter greens (if there is some red in the complexion) are good, especially with hazel eyes.

Yellow complexions look best in dull greens, such as bottle green, dark greenish blue, tans, browns, darkest reds, deep apricot and cream color.

## COLORS TO AVOID

Purple-blue and all bright colors such as bright red and orange (yellow-red).

Only small areas of pure bright colors should be used by this type.

Green-yellow is a difficult hue as it emphasizes the skin because of its similarity to it.

When blue is worn choose preferably a dark or gray-blue in which there is a hint of green.

Unless the skin is extremely dark, a bright red purple is difficult to wear.

Avoid pink, gray, (medium dark warm gray accented with red, or bottle green is sometimes becoming) and glistening white.

Avoid black (except in chiffon or velvet and then do not let it come next to the face.) Avoid almost all of the pastel shades for day time wear, particularly violet. Yellow is another pastel shade that seldom looks well on this type, although if it is of a transparent fabric it sometimes whitens sallow skin. The difficulty is that it often appears to coarsen the texture of the skin.

### TYPE OF WOMAN

*Gray haired Woman:*

Eyes of any color and any sort of complexion.

(If complexion is sallow consult also chart for olive and sallow brunette type.)

### COLORS MOST BECOMING

Choose soft delicate corals, clear ambers, deep blues, lavender, violet, soft rose shades and deep green.

(NOTE: the above colors also soften angular features.)

If hair is a soft, even, bluish gray a dress of the same color or a shade deeper is very becoming. Also soft blues and rose, lavender, and green and blue-green are excellent colors.

Soft transparent white may be worn.

Remember that all colors are most becoming if softened or grayed.

### COLORS TO AVOID

Avoid yellow-green, dark brown. Never wear tan or any yellow shade if hair is yellowish.

Avoid glistening black. A dull black is a trying color for this type to wear, but sometimes becoming.

Strong, brilliant colors should not be chosen.

Should avoid light baby blues and pinks as these are essentially youthful colors.

Large areas of gold or white are not effective.

If hair is turning gray from blonde or warm brown avoid gray.

## TYPE OF WOMAN *White haired Woman:*

Eyes of any color and any sort of complexion.

(If complexion is sallow consult also chart for olive and sallow brunette type.)

## COLORS MOST BECOMING

Gray is a becoming color if the complexion is rosy and not inclined towards sallowness.

White, violet, grayed-blue, dark blue, dull rose, mauve, and dark or grayed greens or blue-greens are excellent colors.

Black is an appropriate and a very striking color with white hair but it makes a youthful woman whose hair is white look older than she would look if she wore other colors.

Henna is a striking color for a white haired woman whose face is young looking.

Very dark brown may be worn, particularly if eyes are brown and a striking feature.

## COLORS TO AVOID

Black worn next to an old skin makes it look older.

A cream color collar should be worn with a black dress.

Avoid thick dead white against dark gowns.

Avoid tans and brown unless eyes are brown.

Pale pink, blue, yellow and green are not appropriate colors for a middle aged woman.

Dashing greens and reds should also be left to younger women.

Gold in large amounts should not be chosen.

it.<sup>1</sup> There is no question but that a touch of color in the cheeks (not so much that it is obvious) enhances almost every woman's personal appearance.

### **How to Develop a Color Sense**

After studying those colors which are most becoming to you there is no better way to become sensitive to color in dress than by studying costumes as you see them worn. If the way a person is dressed pleases you, analyze it and find out wherein lies its charm. If you do not like a particular outfit try and discover how it might be improved. Store windows, illustrations in books, and plates of historical costumes will give you confidence in your own color judgment.

The way to control color is to use color. Judgment comes through experiment and experience. In designing your clothing there is a wonderful opportunity to express your personality. It is a great day when a woman realizes that she doesn't know how she should dress but must go ahead and learn.

<sup>1</sup> The matter of using rouge is an individual one that must be decided by each person for herself. A more detailed discussion of this subject is found in Chapter III, "Rouge and Colorings."

## Combining Colors

Once having chosen those colors which are most becoming to you, great care must be taken in balancing and combining them with other colors. An artist knows by instinct how to combine colors and get harmonious results, but other people must either obey rules or experiment until a "feel" for color is developed.

No specific rules for combining special colors can be given unless the color is seen.<sup>1</sup> Here are five general rules:

(1) Different intensities of the same color may be combined, such as light and dark brown, etc.

(2) Colors that have something in common may be combined, such as a light value of blue and a dark value of blue-violet.

<sup>1</sup> A study of color is intensely interesting. *The Atlas of the Munsell Color System, A Color Notation*, by A. H. Munsell and *A Practical Description of the Munsell Color System, with Suggestions for Its Use*, by T. A. Cleland, are excellent reference books. *The Colorscope and Its Use* is a simple elementary manual developed from the Munsell color theory which will assist in training the eye of the average person to recognize the divisions of hue within the color circle and the subtle and rare variations within each hue. It includes a container holding eleven small envelopes of color cards, a color circle and a booklet explaining the colorscope. It may be purchased from the Clothing Information Bureau, Wm. Filene's Sons Co., Boston.

(3) Complementary colors may also be put together. But equal masses of two complementary colors can seldom be used. A color with just a touch of a complementary color gives a pleasing effect, such as green with a small amount of purple-red or blue-green with red.

(4) Any color may be combined with a neutral tone to overcome monotony, such as purple with gray.

(5) In combining several hues, one color should be present in all of them. This is known as keying colors to one hue. A combination of red, blue and orange may be keyed to yellow by mixing yellow with each, thus reducing the strength of the other colors.

## **Textiles**

In considering color in clothing fabrics must also be taken into consideration. Chiffon and serge of the same color may not be equally becoming. Or again a velvet or lace dress might be delightful on a person who would not look well in a glossy satin of the same color. A sallow brunette would not look well in a pure white linen dress, but a white voile or georgette crepe would be becoming.

A knowledge of fabrics is important for the woman who is studying dress from all its aspects,

but as it is only remotely a phase of personality it cannot be considered in detail here.<sup>1</sup>

Two points, however, are worth noting: by buying materials that may be washed without injury such as crepe de chine, wash silks, satins and crepes you will find that you will save many cleaning bills.

Secondly, materials that are not strictly of one season and that may be worn the year round are often an economy. For instance, if your wardrobe is limited, choose a coat without fur and suits that are neither too hot for spring and autumn nor too cold for winter if an extra jacket is worn under them.

### **Every Woman Should Own One Smart Costume**

For the woman of limited income who wishes to accentuate her individual charm there is one never-failing way—buy one smart costume of simple lines, good material and conservative color. Put as much money into it as you can afford. Pay as much for it, if necessary, as you ordinarily pay for two dresses or for a suit and a dress and let it take the place of two outfits. Don't mind if it is almost the only costume you have as long as it is correct but put it on

<sup>1</sup> An excellent book on fabrics has been written by Elizabeth Dyer, *Textile Fabrics*.



and wear it at the beginning of the season and even a second season if you are economical. Get gloves, shoes and stockings to go with it and if needed a bit of jewelry. Buy a hat that is part of the picture.

Even the poet Dryden gives the same advice:

A plain suit, since we can make but one,  
Is better than to be by tarnish'd gaudry known.

### **Bargains**

No woman, no matter how small the amount she spends need be badly dressed these days if she exercises judgment, buys thoughtfully, and is willing to go from shop to shop to obtain just the right thing. Never buy in a hurry. Dare go into a shop and look at things and then go away and consider for a few days. After that return and with a more critical eye try on whatever you expect to choose before making a final selection.

Bargains must be resisted unless serviceable. True economy is not in denying yourself of what you want or buying things simply because they are cheap. True economy is in buying the right thing at the right price; something you will be proud to wear and wear until the last day of its long and happy service. The woman who cannot resist the lure of low prices and invari-

ably regrets the purchases later should recall the old story of the calf each time she is fired with enthusiasm to attend a bargain sale. The calf, you remember, once ran half a mile up hill. But he missed his dinner after all. It was his father, not his mother, that awaited him there. In much the same manner it often happens that after a woman has rushed from one end of the city to the other in pursuit of a bargain she finds that the lowest price does not mean the biggest value.

Quiet clothes and carefully thought out accessories are best for the woman of small wardrobe. While she may not be pointed out as that daring woman who wore the vermilion dress with the blue-green feather trimming, at least her costume will not be remembered as dating back two seasons. None of her friends are likely to say, "That dress always *did* look well on you!" It is hard to refuse to dress the part of the daring figure, but unless you have wealth and can discard your clothes frequently, you are making a mistake if you do so.

### **Your Clothes Should be Different**

On the other hand conservative dressing does not mean dressing like the majority of other women. When nine women out of ten are

wearing a certain type of suit or dress be sure you are not one of the nine who wears just what the others do. There should be a certain distinction about your clothes, an imaginative quality that makes the other nine watch you when you aren't looking.

### **Accentuate your Individuality**

One way to avoid wearing clothes that lack charm and meaning is to analyze yourself and determine what type of person you are. Never try to fool yourself. For instance, if you are the athletic type don't wear ruffly, frilly clothes but favor tailored lines and straight plain hats. If you are the motherly type of person don't try to dress like an actress but wear clothes that look comfortable and sensible. Anyone will grant that the style of costume suitable for a business woman ought to be different from that suitable for a professional dancer. And yet it is not beyond the bounds of possibility to see a woman in an office wearing a transparent georgette dress, low in the neck and without sleeves, and high heeled kid slippers. To adopt an adjunct foreign to your type or unsuitable to your business is a stupid thing to do.

In accentuating your type through your clothes you are accentuating your individuality.

You are giving the people you meet a true idea of the sort of a person you are. If you don't know the kind of clothes you should wear you can sometimes get an idea by studying moving pictures in which various types are obviously exaggerated. There the vampire will always be seen in long clinging clothes and the sweet young ingénue in dainty simple frocks and hats. But the less obvious types are, as a rule, dressed in keeping with the rôle they play.<sup>1</sup>

Mary Pickford when interviewed recently by Neysa McMein explained how she studies her type and dresses to accentuate it.

It was at the time when *Robin Hood* had made such a success and Douglas Fairbanks wanted to spend some of the proceeds on Mary. Douglas wanted to give her a chinchilla coat, but Mary stood firm in her position that she wasn't the chinchilla type of person.

They finally compromised on ermine. Mary tried on ermine coats conscientiously but her

<sup>1</sup> A word of warning should be given to some women who think they are accentuating their type by always wearing similar colors or articles of clothing which in time become tiresome. One woman of a Spanish type with brilliant coloring has worn red so much that it would seem as though she herself would tire of it. Not long ago someone was heard to remark of an athletic girl, "Doesn't she ever wear anything but sweaters?"

mind was pretty well made up before she started. Ermine wraps may be the national emblem of the moving picture actress but she knows they are not right for her.

"Look at me," she said, walking disconsolately before the mirror wrapped in a soft thick whiteness. "Isn't that awful? Makes me look so sordid."

She looked lovely, of course; she couldn't look any other way to save her life. Yet it was quite true that she was not designed to show off royal ermine.

An unlimited bank account will not give a woman true understanding of her type; only brave experiment, taste, and discretion will accomplish this.

### **Clothes for Various Occasions**

The "best" dresses of ancient times have been discarded. There is no longer a great difference in morning and afternoon clothes or between dinner dresses and ball dresses, or between the frocks one dines in at home and in the restaurants.

A plain costume consisting of a tailored suit, a dress along the lines of a serge or twill, with a loose wrap is appropriate for all wear between breakfast and dinner. For the restaurant, a

dress of the sort called "demi-toilette," of material such as satin, crepe, velvet or taffeta, made simply is appropriate. Such a dress can be worn to the theater or for dinner at home.

Women who can afford it usually have a tea gown which is put on at five o'clock tea and worn for dinner at home.

If one dances, a dance frock is a necessity as is a formal evening gown.

For rainy weather a raincoat is needed and for traveling an ulster. A fur coat is looked upon as a luxury by many women, who prefer to buy cloth coats, fur trimmed, more frequently than they could purchase fur coats. Fortunately such a collection does not have to be made all at once but can be added to year by year if quiet colors and not too remarkable designs are chosen.

People are supposed to dress for one another, not for the public. Thus in restaurants where everyone can buy entrance they modify their dresses so that they will not be conspicuous. To overdress in public implies that a woman has only this opportunity to exhibit her clothes. If one does err in dress there is no question but that it is far better to err on the side of smart simplicity.



**Feminine Touches**

There are attractive accessories without number these days. They are of great importance for they make or mar a costume. A woman also has an opportunity to express her individuality in her accessories to a great extent. Bright colors may appear, providing they harmonize with the rest of one's clothes. They can be worn so as to give interest to an otherwise monotonous costume.

Here is a list of accessories of the sort by which a woman shows whether or not she knows how to dress.

A particular kind of veil.

A pair of beautiful hatpins.

A brilliant scarf.

Jewelry that carries the idea of the costume.

A distinctive hair ornament.

A lovely French flower at the belt of an evening gown.

An unusual (perhaps brilliant) handkerchief in the pocket of a tailored suit or dress.

A bag that is decorative and useful.

Earrings, if they are in vogue and becoming.

One or more bracelets that are "different."

Initials engraved or embossed on a purse.

A parasol that harmonizes with the costume.



### The Line of the Neck

The most important part of a dress is a becoming neck line. It makes a frame for the face which should be the center of interest.

If the face is long and thin, a long oval neckline or a square neck line should be avoided because the first repeats the shape of the face and the other also emphasizes its shape by contrast. V-necks, bateau necks and round necks are most becoming.

A broad, round face is emphasized by a high neckline or by a broad round neckline. V-necks, square or bateau necks look well. Long and not too narrow vestees are also becoming to a round face.

### Hats

In selecting a hat choose one that not only becomes the face but one that is in harmony with the entire silhouette. Always look at yourself in a long mirror before you decide on a hat.

The color of the hat should of course harmonize with the rest of the costume. The color underlying the hat is important as it may change a woman's complexion.

Although tan and black may be combined by an artist, a black hat should never be worn with

a tan or even a brown coat as the color balance is incorrect. A gray hat should likewise never be worn with a brown or tan costume, nor should a tan hat be worn with a gray suit, coat or dress.

Women with severe features, sallow complexion or sour expressions should never attempt flower bedecked hats. They should leave them to younger women of rose tinted cheeks, vivid coloring and laughing eyes.

If you buy your hat from a reliable milliner be sure that you observe how she places it on your head. Only one woman in twenty wears her hat as it should be worn.

Every hat should shade the eyes the least little bit. The most frequent mistake made in wearing a hat is to perch it too far back on the head.

If you are small never hide yourself under a large hat.

If you are very tall you can wear a large striking hat and look well in it.

Make sure that your hat or its crown is as wide as your face. Otherwise you will appear to have a much wider face than you really have. The fatter the face the smaller the hat is *not* the rule. Moon faces take on an oval appearance under a wide brim.

If you wear your hair off your forehead pull a stray lock out of place and let it show in the

center of your forehead. It will make your hat appear more becoming.

For a head broad at the base a crown that is large or larger on top than at the base looks better than a crown that is smaller at the top than at the base.

If you have a retreating chin counteract it by wearing an advancing brim.

Heads tapering at the chin should avoid crowns that are broader at the top than at the base.

Slim shoulders and delicate features look well in toques.

If your nose is long and straight do not wear straight high hats.

Too large hats spoil smart street costumes.

A woman with a short neck should not wear large hats.

Avoid overloading your hat with pins and veils. Veils do not look well on hats with droopy feathers. Veils on sport hats look badly. A veil should not be worn under any circumstances in the evening.

A smart, becoming, interesting hat though expensive is often an economy because it detracts from an inconspicuous suit or one which is several seasons old.

A woman who is beautiful should spend more

money on her hats and buy more striking ones than a plain woman. If you wish to make your face the center of interest you can do so by wearing a lovely hat. This does not mean a freakish, bizarre or too brilliant hat, for such a hat would detract from the face.

Corinne Lowe, fashion writer, gives an account of an unfortunate selection in hats which she happened to see a few seasons ago:

"I passed the other day on Fifth Avenue a woman of perhaps thirty-eight wearing one of those saucy little hats with a long tassel dripping down over her ear almost to her shoulder—one of those hats that a friend of mine designates as the pull-bell variety. (Remember the old fashioned hotel bell with the tassel just beneath it?) This woman had streaks of gray in her hair, a pinched face, spectacles and a sharp, prominent nose. Ah, yes, she was quite as tragic as the heroine of a Hardy novel—only unlike the Hardy woman she didn't have her fate wished on her by the unfriendly gods. She had actually gone out and picked out that hat for herself—she who should have worn a little toque or a nice clement kind of a hat with a brim!"

### **Shoes and Hosiery**

Your shoes and hose should not rival your hat in interest unless you have a good reason for

transferring the interest from your face to your feet.

It has been said that after a man glances at a lady's face that unless it is so arrestingly beautiful that he cannot look away his eyes will drop at once to the lady's feet.

For general everyday wear, for housework, shopping, walking and for business wear, a smart looking shoe or oxford with a low heel and broad toe is not only the most appropriate but also the most sensible sort of a shoe to wear. High heeled slippers are worn only with afternoon and evening clothes when they are necessary to complete the costume. If properly fitted, a shoe with a French heel will not harm your feet very much if worn only a few hours at a time.

## **Jewelry**

A string of beads and a few bracelets may be worn early in the day, but it is only at formal balls and dinners that the well dressed woman makes an elaborate display of her jewels.

All women do not look well in beads. Women with very thin or large short necks should of course avoid them, just as women with large arms should avoid bracelets, and rings should never be worn on inartistic hands.

Beads, bracelets and rings call attention to the neck, arms and hands and unless they are beautiful it is best that they are unadorned.

Except for very formal occasions a number of rings are poor taste. If a woman is married she should not wear more than one ring other than her wedding and engagement ring. A ring on each hand is the most that an unmarried woman should wear.

### **Clothes for the Stout Woman**

Stout women look best in clothes designed to slenderize their figures. All lines and trimming effects should be constructed to give them straight lines. Sometimes their clothes must be made to conceal too much fullness in one part or to effect a fullness where fullness is needed. But the important thing is that the figure must be kept in proper proportions.

All lines should go straight up and down, never crosswise on the stout figure. Light and brilliant colors always tend to make the figure larger; therefore the stout woman should adhere to dark colors.

A striking color in stripes or spots is more vivid than a mixed figure because, regardless of color, stripes and spots are more noticeable.

A spot of color, tucks, pleats or hemstitching



attracts attention. Therefore if you desire to make any part of the body inconspicuous avoid placing any trimming on that part of the costume.

Tight fitting clothes call attention to the figure which is too thin or too stout. They make the thin person look thinner and the stout person look stouter.

The stout woman should not choose furs such as mink and raccoon but should wear flatter furs, say caracul, black broadtail and mole.

Soft silks that cling becomingly are more flattering and pleasing than stiffer harder fabrics. Plain clothes, but perfectly constructed and tailored are what count, for on the woman of stout figure every seam and detail show. They must be carefully made and as inconspicuous as possible, and if made at home must never have a home made appearance.

Many designers these days cater exclusively to stout people. Certain shops carry nothing but clothes for the larger woman and in a number of department stores certain sections are devoted to her needs. Special corsets are designed to give her longer lines. Dresses are made to conform with the prevailing mode and at the same time to give her the correct long lines. There is no reason why the stout



woman cannot appear as smartly dressed as the woman of more slender figure.

### **Ten Commandments of Good Dress**

1. Select your most becoming color. Wear only varieties of this single color.
2. Plan your clothes with reference to the color of your head, the lines of your figure and your posture.
3. Buy thoughtfully and leisurely, going from shop to shop if necessary to obtain just the right thing.
4. Own one smart costume that is correct in every detail, with gloves, shoes, stockings, jewelry and hat that all go together.
5. Accentuate your individuality by the clothes you wear.
6. Choose neither exaggerated models nor clothes that lack distinction.
7. Do not consider accessories as an extravagance but as an essential part of your costume.
8. When in doubt what to wear, err on the side of smart simplicity.
9. Remember that it is not only what you wear but how you wear it that counts.
10. Do not go out of the house at any time without looking as well turned out in every detail as possible.

## CHAPTER III

### DETAILS OF A PLEASING APPEARANCE

#### The Value of Careful Grooming

There is no excuse for a man or woman neglecting his or her personal appearance. Careful grooming is indicative of a well rounded personality. Not only can you do better things if you are well groomed, but other people are more easily convinced of your ability if your skin, your hair, your hands and your eyes show signs of care. It is generally true that the man or woman who is slovenly about the details of his or her personal appearance is slovenly about other things.

Although you may not possess heavy hair, glowing skin, even teeth or perfect eyesight, by studying what your skin lacks, and by giving your hair, teeth and eyes the proper care, you can do much to remedy matters.

Of course there is such a thing as spending too

much time on your personal appearance and neglecting other more important elements of your personality. Give yourself just enough care so that you are well groomed in every detail at all times. Keep in mind that so-called "beauty culture" can be overdone and that natural charm is far more attractive than artificiality.

Good looks do not depend upon the beauty of one thing alone, the skin, the hair, the hands, the teeth or the eyes. To achieve the sort of appearance which will enhance your personality it is essential that you give a certain amount of time and thought to a number of personal details.

### **Importance of a Clear Skin**

Many women spend hundreds of dollars on beautiful clothes but neglect the simplest precautions for making their faces beautiful, depending solely on make-up.

Many men make the mistake of thinking that the appearance of their skin does not count in business. A man who would not think of wearing a collar that wasn't immaculate gives only routine care to what is above his collar.

The care of the skin is of the utmost impor-

tance to the man or woman who wishes to have a well groomed appearance. The whole effect of careful dressing is lost if the details of personal appearance are neglected.

### Treatment for Normal Healthy Skin

If you have a healthy skin, a skin that is neither excessively dry nor excessively oily, and wish to keep it in good condition, what simple methods should you employ?

Use only the best and purest soap you can afford. If it leaves the skin soft and smooth continue its use, but change if it acts as an irritant. A soap that suits one skin is often unsuited to another.

Wash the face in warm soapy water once a day, using a soft brush to insure cleanliness. At other times when the face is washed, use lukewarm water and no soap. Rub the face vigorously with a bath towel.

This simple treatment is all that is necessary with normal skin.

But if your skin is dry or oily, if you are motoring or exposed to the wind or sun, if you are troubled with blackheads, distended pores or pimples, sagging muscles or wrinkles, you will need to give your skin further treatment.

**Dry Skin**

Usually the possessor of a harsh dry skin says with pride that he washes his face with soap and water several times a day. There are many men and women who should not put any soap and water on their faces at all, or at most very rarely, and then a soap that is not alkaline. Their skin is already half starved, and alkaline soap is a thief stealing what little food the system provides.

A dry skin should be cleansed with a pure cold cream. Do not feel that you cannot get your face clean this way. Just apply cream to your face and wipe it off with a towel and see the results.

Furthermore, a dry skin should be massaged at night with a good nourishing cream that will make the skin feel soft and supple. Its chief use is to supplement nature by lubricating the skin.

Women with dry skin should always rub a little cream on their faces as a basis for powder.

**Oily Skin**

Oily skins should be washed daily with pure soap and warm water. An astringent lotion should be used after shaving by men whose skin is oily and by women as a basis for powder.

## **Details of a Pleasing Appearance 93**

Choose a lotion containing a liberal proportion of alcohol as it is an excellent solvent of grease and oil.

### **Blackheads and Large Pores**

Blackheads are tiny plugs of waste material which the skin is not capable of throwing off. Blackheads may be due to lack of cleanliness or may be the result of a condition caused by an oily skin. They should be removed as soon as they appear by steaming them with hot water and then very gently pressing them out with a soft towel. It is important that no great pressure is exerted. Follow this by a slight application of cold cream and a good astringent. Or have an expert remove them for you. For enlarged pores give yourself a ten minute massage treatment every other day for a week and twice a week thereafter, always using an upward motion. After this treatment bathe the face with a good astringent.

### **Acne and Boils**

Acne is the familiar "pimples" to which young people are especially subject. Cleanliness is one remedy and occasionally extreme cases of it have been helped by vaccines. An important thing to know about acne is that it



often occurs in adolescence and later disappears. Many a young man or woman gets very discouraged about it and wonders if it is going to last indefinitely, but they will find that it will disappear as they grow older.

When a pimple goes deeper or starts deeper than usual it may become a boil. In some cases the cause is the same as acne. In others the general bodily condition plays a large part. For a boil the most scrupulous cleanliness is essential, that it does not spread. Boils should be kept covered with a dressing and allowed to heal without interference unless they are of extremely obstinate nature and then they should be opened by a physician.

### **The Effect of Motoring on the Skin**

A good many complexions are being injured by motoring. Wind alone will make the skin dry and harsh. Added to this dust and sand are driven into the pores and there is also the effect of the sunlight. No complexion can stand that abuse without suffering.

Before starting on a motoring trip always apply a thin coating of cream and cover it with a coating of powder to protect you against wind and sun. As soon as possible after you arrive, steam the face with a warm soft towel to remove



## **Details of a Pleasing Appearance 95**

the original coating of cream and again steam. Do not wash the face with soap and water for several hours. Allow a little of the cold cream to remain, as this will have a soothing effect.

### **Wrinkles and Sagging Muscles**

Wrinkles and sagging muscles are common among middle aged men and women. Women probably worry about them more than men. They can be hindered in two ways. First, by not encouraging them through squinting the eyes and corrugating the brows. And then by persistent treatment.

Massage to be effective for treatment of wrinkles must follow certain principles. The motions must be upward and backward in a direction opposite to the lines formed or forming.

### **Of Interest to Men**

A few men do not need to shave every day, but the majority of men, to appear well groomed, must shave daily. Men with heavy beards find it necessary to shave twice a day on special occasions.

No special soaps or creams can be recommended for all men. A shaving soap that one man favors will often irritate another man's skin. As long as a pure soap or cream is used,

any preparation that agrees with a man's skin may be continued.

### **Rouge and Colorings**

Whether or not to use cosmetics is something that each woman must decide for herself. If she chooses her clothes carefully and gives her skin the proper care she may appear quite as beautiful without cosmetics as she does with them. However, there is one thing that cosmetics can do for a woman. If she studies her face and uses them properly she can bring her individuality to the fore and accentuate it.

Rouge, powder and lipstick must never be obvious. They must be applied subtly and thoughtfully, not daubed on in a hurried moment.

### **Plastic Surgery**

Plastic surgery is a new development of constructive surgery used chiefly to aid actors, actresses and society women who wish to preserve their beauty. Plastic surgical accomplishments can, however, work wonders to malformations of the ears and lips, to baggy eyes, to scars and birthmarks. A nose that is unattractive may even be rebuilt by grafting on differently shaped pieces of bone. Anyone

## **Details of a Pleasing Appearance 97**

suffering from facial disfigurations should consult a plastic surgeon.

### **Care of the Hair**

Daily care of the hair is necessary in order to have that well groomed appearance which uncared-for hair does not show. Although every detail of your dress might be correct, if your head had an untidy, ill-kept look you could never achieve a smart appearance.

The hygiene of the hair consists in overcoming the causes for falling hair, knowing when and how to shampoo, in the uses of proper preparations and in knowing how to brush and comb the hair and massage the scalp.

In order to arrange your hair as becomingly as possible, you should study the various ways of wearing the hair and thereby determine which one best suits your particular type of features.

### **Hygiene of the Hair**

Each hair on the head is like a little plant. The scalp corresponds to the earth which nourishes the plant. Falling hair may be caused by diseases of the blood or of the nervous system. Bad habits of living, improper diet or nervous strain, excessive worry, hat bands that are too

tight and thus constrict the blood vessels—all these things affect the nutrition of the hair through the blood and nervous system. Also like other “plants” the hair may be attacked from without by disease germs. A tendency to baldness may also be “hereditary.”

Three-fourths of the bald heads which you see are caused by lack of proper care of the hair itself.

The hair should be washed as often as is necessary. If it is naturally dry and not exposed to any unusual amount of dirt, once in two or three weeks is often enough to wash it, although men should wash their hair more frequently than women because it is as a rule subjected to more dirt. If the hair is oily it should be shampooed once a week or once in ten days, as it is absolutely necessary to keep the scalp clean.

### **Brush the Hair**

The hair should be brushed regularly every night or morning. Brushes made of metal bristles should not be used as they are apt to injure the scalp. A good brush is composed of groups of bristles, the central bristles of each group being longer than the others. A stiff brush should be used for brushing the hair and a

## Details of a Pleasing Appearance 99

soft brush for arranging it in order to give it smoothness and gloss.

The practice of wetting the hair whenever it is brushed is harmful not because the water is injurious, but because care is not taken to dry the hair and restore its oil. As a result it becomes brittle.

If your hair falls out as a result of vigorous brushing or combing do not be alarmed. The hairs which come out in this manner are those which will sooner or later fall out anyway. If the weak hairs are pulled out by brushing or combing more vigorous ones will take their place. But each weak hair that is allowed to fall out by itself is replaced by one more feeble until baldness results.

As far as the health of the hair is concerned it does not matter whether it is cut at long or short intervals. But split hairs should be tended to by an expert as soon as possible. Singeing by fire harms the hair.

### Dandruff

Dandruff is not in itself a distinct disorder, but a symptom of many disorders. It may be due to too frequent washings, to injurious tonics, to improper methods of shampooing or because the scalp is too dry or too oily.

Here is an effective treatment. Rub the scalp thoroughly at night with vaseline or sweet oil. Shampoo it in the morning. When thoroughly dry rub well into the scalp an ointment of sulphur cream made in the proportion of one dram of powdered sulphur to one ounce of rose ointment. Continue the application of this cream nightly for ten days, then every other night for a week and after that once a week.

### **General Health Affects Health of the Hair**

When general health is poor, people are usually annoyed with some scalp disturbance. Fevers are particularly detrimental to the hair. Similarly when the hair is in poor condition it is often advisable to consult a competent physician as well as a hair specialist. Have a thorough physical examination if your hair is falling out in excessive amounts, if it is unusually dry or oily or if it becomes brittle, scaly or crusty. If there is nothing the matter with your general health and these conditions prevail you should consult a dermatologist.

### **Of Interest to Women**

Beautiful hair has often been spoiled by the unskilled treatment of hair dressers who are not properly trained. Curling and waving by hot



irons, if done too frequently, removes the natural oil and makes the hair lustrous and brittle. Wire curlers are injurious too, as they break the hair. Many women have permanently injured their hair by these methods.

Permanent waving has been perfected so that it is no longer harmful to the hair if done by an expert. One of the safest methods employs an oil composition that does not destroy the natural fats. The proper wave is never obvious, never the first thing that is noticed about beautifully arranged hair. Like perfume or make-up it must give charm unobtrusively. Definite, sculptured-looking undulations are never in good taste.

### **Bobbed Hair**

Long hair is often trying to the wearer and frequently causes headaches. Many women would be healthier if their hair were bobbed. They would also find it more comfortable.

Be sure, however, if you are considering whether or not to bob your hair that you choose a bob that is becoming. There are a dozen styles and variations of the bob and some style looks well on practically every form of face and features. If your face is long and narrow you should have more hair on the sides. Regular



features look best when bobbed hair is parted on one side. The round face with small even features can wear almost any kind of a bob. A shingle is becoming to few people and only then to those whose heads are well shaped.

Every hair style has a periodical term of favor depending upon its adaptability to the greatest number of women. However, no woman should have her hair cut in a style that is unbecoming simply because it is fashionable.

Unless it is advised as part of a treatment, no middle-aged woman should bob her hair. Bobbed white hair, or even gray hair is not pleasing and it must be remembered that the hair of older people does not grow in with rapidity. Unless a woman has youthful features she should not bob her hair if she is forty years or older.

### **Hairdressing**

While the smart woman of Paris puts chic before becomingness in dressing her hair, the American woman demands that her coiffure enhance her charm and personality. If plain, smooth hair is dictated by French fashion she will wear her hair plain and smooth but compromise with wavy undulations if the style is

## Details of a Pleasing Appearance 103

too severe for her. If hair is worn high or low in Paris the American woman will wear hers only as high or as low as is becoming.

If your features are short and piquant or of Grecian perfection you can wear your hair severely.

If your features are severe and inclined to be long your hair should be worn softly in curves about your face.

If your features are large and broad your hair should be waved, if not naturally curly, and be worn loosely and softly.

Extra hair pieces should be well cared for and replaced when they fade or no longer match.

Tight knots on the top of the head, hair braided and twisted in high knots, old-fashioned side or back combs or barettes are no longer smart, even for the older woman. Elderly women should be most careful to wear their hair softly and becomingly.

If your forehead is very high or your temples prominent, by all means cover them no matter what the mode is.

Hair may be colored so skillfully that it cannot be detected. It can be washed without having to be recolored. However, it must be recolored as it grows out. Dyeing the hair is no

longer the correct method, because coloring is less harmful. But it must be remembered that white hair is distinguished looking.

Grey hair should never be bleached into blond hair.

A "henna" shampoo will not harm the hair but it quickly wears off.

Hairnets should be worn loosely and should be so pinned that they do not hang down on the forehead unless they are holding hair in place.

Boudoir caps should be worn only in an emergency. It is a slovenly habit for a woman to comb her hair late in the morning. She should never be guilty of wearing a boudoir cap to breakfast.

### **Care of the Eyes**

Many of our headaches are caused by defects of vision or by eye strain which results from using the eyes under improper conditions. Absolutely normal eyes are rare. It seems almost unbelievable that nine out of ten persons over twenty-one have imperfect sight; that forty-nine out of fifty persons over thirty have imperfect sight; and that at forty it is almost impossible to find a person who has perfect vision. Many defects are slight and cause

## **Details of a Pleasing Appearance 105**

no discomfort but more than sixty per cent have defects of sufficient degree to warrant correction.

Our eyes are a large factor in our efficiency. Nature allots each organ of the human machine a certain portion of nerve energy. When eyes that are defective demand more than their share of the nerve energy, it must, of necessity lessen the normal nerve supply of the other organs and quite naturally this extra nerve force is taken from weaker organs. The result is reflected in headaches, eyeaches and various nervous disturbances.

Thousands of people think their eyesight is normal when actually they are injuring themselves by not wearing properly fitted glasses. Imperfect vision is not always apparent. People half blind often claim they can see as well as anyone. Some people, after suffering for years, have discovered accidentally that they could see much better with one eye than with the other.

### **How You Can Spare Your Eyes**

When your general health is good and your eyes feel tired or weak you must apply the same principles of rest to them that you would apply to other parts of your body.

When you are reading it makes no difference whether the light falls upon the book from the right side or the left, as long as it falls on the page with no shadow intervening and as long as it does not shine into the eyes of the reader.

In writing, the light should come from the left (unless you are lefthanded) because of the shadow that the right hand casts on the paper.

Do not read or work with poor illumination or facing the light.

Be sure that your work is not at an uncomfortable angle with the lines of eyesight.

Don't bring your eyes to your work. Bring your work to your eyes. The proper reading distance is 12 to 15 inches from the page.

Motion pictures are easier on the eyes if one avoids sitting in the first few rows.

Don't let "cross-eye" go neglected. It may lead to blindness of one eye.

Don't use drugs such as belladonna to make your eyes shine.

Bathing the closed eyes with cold water two or three times a day is a splendid tonic and can do no harm except in certain forms of inflammation. No other home remedies are advised, as self treatment is often dangerous.

### Defects Corrected by Eye Glasses

There are four defects that eye glasses can correct. They are:

- (1) Far sight (the eyeball being too short.)
- (2) Near sight (the eyeball being too long.)
- (3) Astigmatism (the front of the eye curving more in one direction than in another.)
- (4) Natural changes in the eye (requiring people to use glasses for reading and other near work after forty years of age.)

### When Should Eyes Be Examined?

If you have never had your eyes examined you should certainly do so, for you may be contending unawares with eye strain, near sight, far sight or astigmatia. Once they are examined by a competent refractionist—some one skilled in the science of measuring the human eye—he will advise you when they need to be examined again. In ordinary cases eyes should be re-examined once a year or once in two years. People who boast that they are wearing the same glasses that were fitted to them ten or fifteen years ago are very unwise as these glasses are seldom right for their present needs.

Glasses chosen in a haphazard way may for a time seem to improve vision but in the end they are almost certain to injure it.



**Types of Eye Glasses**

If obliged to wear glasses select the type that is most becoming to you. Rimless spectacles are more generally used for street wear while glasses with celluloid rims are used more for home or office work. People with broad faces as a rule look best in dark rims which tend to narrow the face or in rims the color of the hair, while narrow faces look best in rimless glasses. Low dark bridges make long noses appear shorter while short noses look larger with glasses having high bridges. The lorgnette is attractive for a middle aged woman. The Oxford style of eyeglass is worn by some men and women because of its smart appearance and because it can be easily folded and carried in a small case or worn on the end of a ribbon. When people peer over their glasses or push them up on their forehead it indicates that they have not gone to an up-to-date optician. Usually such a person needs bifocal lens, glasses which give a distance vision through the upper part and a near vision through the lower part.

If people will take care of their eyes, and not abuse them, and exercise judgment and reasonable precaution, it is quite safe to predict that despite the demands of modern life, their eyes will not grow worse but will improve.



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### Care of the Nails and Hands

No detail of personal appearance proclaims more plainly careful grooming and good breeding than well cared for hands. Your hands have the power to express or betray a mood so that a gesture sometimes says more than a word. Innumerable implications of your personality are expressed by your hands.

Whether you have the long slender artistic hand or the short, square capable one possessed by many successful business men, if the skin is smooth and the nails well shaped and well cared for, your hands will be attractive. There is really no excuse for homely hands.

A thorough "home" manicure should be undertaken about once a week, following the method used by the professional manicure. In addition to this, give your nails at least five minutes daily care. Do not scrape under the nail tips with steel file but clean them with an orange stick dipped in nail bleach. Do not use a liquid varnish that shines the nails without the aid of a buffer because it will have a deteriorating effect upon the nails. Extremely long nails are not considered attractive. It is advisable to visit the manicure once a month or once in two months, depending upon the condition of your nails.

**Well Cared For Teeth Enhance Good Looks**

Well kept teeth add materially to one's good looks. Teeth are most conspicuous when one smiles and an attractive smile is a great personal asset. We cannot all have perfectly shaped teeth but we can all have white teeth and teeth that are properly filled.

Although one's teeth are but a minor detail of one's personal appearance, if neglected they detract considerably from one's good points.

**Care of the Teeth**

Education concerning the proper care of the teeth has progressed to such an extent in the United States that we, as a people, have the best cared for teeth in the world.

Like other organs of the body proper exercise is necessary for the preservation of the teeth. Our teeth rarely get sufficient exercise. This has caused a marked deterioration in them and has necessitated a large amount of care to insure cleanliness and prevent disease and decay.

There are three reasons for poor teeth. The tendency may be inherited; or they may be the result of faulty care; or the result of improper diet during their development.

Teeth decay in proportion to the deposits

## Details of a Pleasing Appearance III

which accumulate on them. The chemical products of bacteria action attack the teeth and decay results.

The prevention of these conditions lies in the simple cleaning of the teeth and gums.

Here are some general rules for the care of the teeth:<sup>1</sup>

Brush four times a day.

Before breakfast with clear water.

After each meal with a tooth paste or powder.

Brush two minutes each time.

The teeth should be clean and free from food before going to bed as most of the decay takes place while sleeping.

A piece of silk floss is the most effective way of removing food from between the teeth.

A mouth wash of lime water is valuable in preventing decay.

A short brush with stiff or medium stiff bristles is the best one to use. Do not use pressure with the brush. A brush would never be worn out by having its bristles flattened. A fast light stroke is the best.

Never allow anyone to use your brush.

<sup>1</sup> Dr. Alfred C. Fones, D.D.S., Bridgeport, Connecticut, is author of an authoritative pamphlet which gives rules for brushing the teeth, and excellent formulæ for mouth wash and tooth powder.

**Tooth Powder**

There are a few good dentifrices on the market today but many are not to be relied upon. Some powders and pastes are full of grit which scratches the enamel of the teeth. Others do not loosen the clinging particles. Beware of the dentifrice that claims to cure any diseased condition of the teeth. The one function of a dentifrice is to keep the teeth clean. A dentist alone can correct and cure unhealthy mouth conditions.

**Pyorrhea**

Receding gums (pyorrhea or Riggs disease) is caused by the accumulation of a substance which infects the gums. In such cases the periodic aid of a dentist is required to keep the teeth clean.

**How Teeth Should be Filled**

Large gold fillings in conspicuous teeth at the front of the mouth attract attention and thus detract from what one is saying and from one's smile or laugh. Few men or women can live down such a handicap. A porcelain filling or filling of synthetic porcelain which matches the tooth is correct for prominent fillings in front teeth, but for back teeth, gold or silver is

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usually chosen. A good dentist is a competent judge of the kind of filling that should be used.

The vigorous exercise of the teeth resulting from eating a certain amount of hard foods, the toothbrush, dental floss, a mouth wash and yearly or semi-yearly visits to the dentist, are the most effective means of insuring sound good-looking teeth.

### **In Conclusion**

Many of the world's most beautiful women and many of the men of history and literature have been at the height of their power during their middle life. You should cultivate an attractive personal appearance all through life, even in old age, remembering that good looks are certain to have an influence upon your personality

## CHAPTER IV

### HEALTH AND PERSONALITY

#### How Health Reacts on the Individual

Health is fundamental to personality. Unless you possess radiant and abundant good health your personality can never reach its highest form of expression.

Health is a funny thing. If you have a big dose of it you are constantly chuckling inside. You find yourself reaching the high spots that your friends who do not possess it in such abundance, stumble over. This does not mean that you have only to grin to be healthy or that all the sick are discouraged. But it does mean that personality and character are so dependent on health that our appearance, the direction of our thoughts, and our will to succeed are greatly influenced by our physical condition.

Children demonstrate the effect of health on personality in a remarkable manner. Because a child has not yet built up its standards of

thought, mood and act, he will show the onset of an illness by a complete change of character. The most sociable and amiable little fellow when ill becomes cross and contrary and shows no interest in persons or things.

The same is true of grown-ups. To smile when you are in pain, to be agreeable when you are physically depleted is difficult. While there are isolated examples of people who have succeeded in spite of poor health, the average men or women can achieve little without it. There are thousands of people in every field of endeavor whose careers are disappointing because they do not keep themselves in fit condition to do their best work.

### **Health and Its Accompanying Spirit**

Perfect health will always be one of the largest component parts in the fashioning of personality. Another necessary ingredient is the conviction that life is an alluring thing. It is possible to acquire this state of mind if you do not already possess it. You must have vital interests in your life.<sup>1</sup> You must be convinced that these interests are tremendously engaging. Your enthusiasm for them must be apparent. The

<sup>1</sup> See Chapter X, page 226, and Chapter XII, page 262.



more perfect your health the more real and natural this enthusiasm will be.

If you possess a strong love of life you will dominate because you will attract. Energy—not helter skelter activity but mental and physical energy—carries everything before it. If well directed it can sweep seemingly impossible obstacles from its path. The man or woman possessed of vitality and its accompanying spirit will also be possessed with a considerable degree of personality. For this love of life and possession of energy is a phase of personality. Because it is present wherever there is abundant health it has been considered as a corollary to health.

The problem of most people, however, is not how to acquire health but how to maintain it, and it is a surprisingly simple matter if only you keep in mind a few commonsense rules based on moderation and regularity.

### **Are You 95% Healthy?**

Dr. William A. Brady has prepared a chart by which you can take your own health measure. A great many people do not know where they stand in this matter of health. Here is a health test for people who are neither sick-a-bed, nor, as they persist in thinking, sick enough to con-

sult a doctor. It is not an infallible test as it does not take into consideration the condition of your teeth, eyes and a few other organs, but it can't possibly do any harm to a live subject and the best thing about it is that you can test yourself. "Dead folks," says Dr. Brady, "need not try it."

## How to Rate your Health

About nine out of ten of us who consider ourselves in "fair health" are really only about seventy to eighty per cent well. We should score one hundred.

Points

If you are perfectly well "so far as you are aware," credit yourself with.....	70
If your weight (stripped) falls within 5 per cent of the correct weight for your age and height (see chart on page 120) credit.....	5
If it does not, deduct one point for every two pounds variation.	
If you can come up smiling after turning a somersault.....	5
If you can hold your breath for forty seconds..	5
If not, deduct one point for every five seconds or fraction thereof that you fall short.	
If your pulse rate doesn't vary more than twenty beats when sitting, lying down, or standing, credit yourself.....	5

If it does, deduct five.

If the pulse quiets down to normal within three minutes after violent exercise, credit yourself.....

5

If it doesn't—charge yourself five more.

If you come out on the right side of all the above you are ninety-five per cent healthy; but if you don't it's best to consult a doctor. Dr. Brady says the tests won't tell what you've got, but rather what you haven't got—that is, health plus.

### **How to Keep Well**

Next let us consider the important rules of hygiene that should maintain a man or woman in ideal condition. Here are sixteen of them that have been suggested by the Life Extension Institute.

#### **I. AIR**

1. Ventilate every room you occupy.
2. Wear light, loose and porous clothes.
3. Seek out-of-door occupations and recreations.
4. Sleep out, if you can.
5. Breathe deeply.

#### **II. FOOD**

6. Avoid overeating and overweight.

7. Avoid excess of eggs, meat, flesh food, salt, and highly seasoned foods.
8. Eat some hard, some bulky, some raw foods.
9. Eat slowly.
10. Drink sufficient water.

### III. POISONS

11. Eliminate thoroughly, regularly and frequently.
12. Stand, sit and walk erect.
13. Do not allow poisons and infections to enter the body.
14. Keep the teeth, gums and tongue clean.

### IV. ACTIVITY

15. Work, play, rest and sleep in moderation.
16. Keep serene and whole-hearted.

### Do You Weigh What You Should?

Now see if you are the standard weight for your age and height.

Most women do add some weight after thirty-five, though they should not.

If you are either too fat or too thin perhaps something is wrong with your diet. Health depends to a great measure upon digestion which is a matter of proper food taken in proper amount and in pleasant company. Here is an

## Ideal Weight of Men of Various Ages

AGE	INCHES IN HEIGHT															
	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	
20.....	117	119	123	126	129	133	135	138	141	144	148	152	156	160	165	
25.....	121	125	129	132	135	139	143	147	150	155	160	165	170	175	180	
30.....	127	130	133	136	139	142	146	150	155	158	163	168	174	180	183	
35.....	129	132	135	138	141	145	149	153	158	163	168	173	178	183	188	
40.....	130	133	136	139	142	147	150	155	160	164	168	173	178	183	188	
45.....	130	133	136	140	143	148	151	155	160	164	168	173	178	183	188	
50.....	130	"	"	"	"	"	"	"	"	"	"	"	"	"	"	
55.....	130	(There should be no increase in weight after age 35)														"
60.....	130	133	136	140	143	148	151	155	160	164	168	173	"	"	"	

All figures are stripped, so to speak.

## Ideal Weight of Women of Various Ages

AGE	INCHES IN HEIGHT													
	58	59	60	61	62	63	64	65	66	67	68	69	70	71
15.....	103	104	105	106	110	114	118	122	126	130	134	138	142	147
18.....	107	109	110	113	115	117	121	123	128	132	136	140	143	149
20.....	110	112	114	116	119	122	125	128	133	136	140	143	147	151
25.....	113	115	117	120	122	124	127	131	135	139	143	147	151	154
30.....	116	118	120	122	124	127	131	134	138	142	146	150	154	158
35.....	119	121	123	125	127	130	134	138	142	146	150	154	157	160
40.....	120	123	127	130	131	134	137	141	145	149	154	158	161	165

average diet for a person over nineteen years of age who is leading a normal life, doing light work, housework or work in an office, and walking on an average of two miles a day. It is a relatively low protein menu, furnishing 2400 to 2800 calories a day. It is suggested by the Life Extension Institute.

## BREAKFAST

Choice of: Orange, apple,  $\frac{1}{2}$  grape fruit; other fruits in season.

Choice of: Any whole cereal—rolled oats, wheatena, oat meal, etc., with milk or cream.

Choice of: Graham or whole wheat toast or muffins; butter.

Choice of: Cereal coffee, caffeineless coffee, or coffee of very moderate strength (one-half hot milk); milk or cocoa.

Eggs may be taken if very light portion of meat or fish or fowl is taken at dinner, and breakfast portions of other foods are moderate.

## LUNCHEON

Vegetable soup (no bouillon, or consommé); rolls or Graham bread and butter.

Choice of: Vegetable, fruit, or nut salad.

Choice of: Stewed fruit, apple pie, or fruit tart.

Choice of: Milk, cocoa, or buttermilk, sour milk, or weak tea.



## DINNER

Choice of: Any soup except bouillon or consommé; crackers.

Moderate helping of any flesh food—fish, meat, or fowl.

Choice of: Baked, boiled or creamed potatoes; or boiled beets, creamed carrots or turnips, parsnips, or egg plant.

Choice of: Green peas, lima beans, string beans.

Choice of: Lettuce, romaine or cabbage salad; cauliflower or boiled cabbage.

Choice of: Custard, fruit pudding, apple tapioca pudding, grape fruit, sliced oranges or other fruit.

Choice of: American or cream cheese.

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Water may be taken in moderation (1 glass) at meals, and between meals as desired. About 6 glasses a day is the average requirement. Tea or coffee are included as concessions to custom and not as components of an ideal diet. Weak tea or coffee if well made add flavor to the diet and can do little harm.

The diet listed above is a general average diet. It should be reduced for a person heavier than average weight and increased for a person lighter than average.

You do not need to weigh your food or to keep count of calories. You need to eat so

that you feel well and to weigh what you ought to weigh.

## If You Are Thin

If you are underweight some variation from the general rule of feeding according to age and weight is necessary. Liberal use of butter, cream, bacon, raw eggs, and two tablespoons of olive oil after each meal are practical ways of increasing the full value of the diet.

Mid-morning or mid-afternoon lunches or a glass of milk before going to bed will help increase the food intake.

Lying down for half an hour after each meal aids digestion because nervous excitement which reacts on the alimentary tract is removed.

Cream sauces on vegetables, cereals, milk enriched with cream, an occasional bar of milk chocolate between meals, cocoa and chocolate made with milk, cream in tea and coffee are easy to take.

Meat should be eaten in moderation.

Food should be eaten regardless of appetite.

Exercise should not be strenuous.

## If You Weigh Too Much

For the man or woman who wishes to reduce here are some suggestions:

Butter and cream should be almost eliminated from the diet.

Candy should be avoided and sugar used sparingly.

Green vegetables of all kinds can be freely eaten.

Bread, cereals and potatoes should be eaten sparingly.

Clear soups should take the place of cream soups.

Lean meat can be eaten liberally.

Fresh fruits should take the place of puddings, cakes and pies.

The best time to adjust the diet is when the tendency to store fat begins to appear. Once fat has accumulated it is somewhat difficult to reduce. Excessive fat is dangerous because it interferes with the healthy play of muscles and lays the foundation for heart trouble and gout.

### **The Ideal Man and Woman**

Compare your proportions with those in the following chart. If you find that any of your measurements vary considerably from those given in the chart special exercises should be taken to develop or reduce that part of the body.

## A Perfect Woman

The ideal woman at her best physically or physiologically, is 35 years old, 65 inches tall, and weighs 138 pounds.

Also she has the following qualifications.

Bust measurement.....	34	Inches
Waist measurement.....	29	"
Hip measurement.....	40	"
Upper arm measurement....	13	"
Wrist measurement.....	6	"
Thigh circumference.....	25	"
Calf.....	14.5	"
Ankle.....	8	"

The length of hand is one-tenth, and the foot one-seventh of the height.

The distance from perineum or crotch to ground is the same as that from perineum to top of head.

The knee is exactly midway from perineum to ground.

Diameter of chest is one-fifth of height.

Bust measurement, including the arms, 43 inches.

## The Gentleman in Question

Man is at his best physically at 30 years old. He has the following measurements:

Chest.....	34 Inches
Length of arms.....	68 "
Sitting height.....	36 "
Circumference of waist....	31.5 "
Height.....	68 "
Weight.....	155 Pounds

### **Setting Up Exercises**

Six or seven minutes a day devoted to setting up exercises will do wonders towards making men and women more efficient in their work and less prone to illnesses. In the right sort of exercises all strains and tensions are missing and the muscles and trunk work like an oiled machine.

Many men and women like to practice the simple formula of the so-called "Splendid Seven" set of exercises<sup>1</sup> that were originated by Dr. C. Ward Crampton, of New York, formerly Director of Physical Education in the Public Schools of New York City. They are intended to be done in the morning, and all so planned that they wake up the body gradually to its day's work, just as an automobile engine is aroused gradually by the starter and by changing to higher speed.

<sup>1</sup> *Physical Exercise for Daily Use.* C. Ward Crampton, M.D., G. P. Putnam's Sons, New York.

**Monotony Poisons Personality**

Your environment plays an important part as it influences your health and your personality. You must try and keep just the right proportion of excitement and relaxation in your life.

If your life is monotonous you are sure to tire easily. When a person's life is humdrum, the excitement that acts as an antidote to fatigue is shut off. Perhaps you can remember becoming "all tired out" from sitting around doing nothing and suddenly something buoyed you up. Someone came to see you perhaps, or you went somewhere and all that tired feeling vanished. Thus men who work six days without fatigue sit around all day Sunday, are tired before the day is over, and long for Monday. This is even more true of the modern housewife who becomes worn out doing endless uninteresting tasks. Her fatigue is the greater if her previous life has been exciting and varied.

Few men understand how a home which to them seems a delightful place to relax and refresh themselves can become a place of deadly monotony to the woman who is confined to it all day by an unceasing round of duties. There comes a time every so often when the routine of household tasks begins to pall on her, when she begins to worry and brood and even to

develop symptoms of illness. It is then that she should make an effort to get out of the harness for a time and transfer her interest if possible to things outside the home.

It is then that the wise husband will encourage her to recognize the gospel of play.

Abraham Myerson, eminent neurologist, says that fatigue often is present not because of work done but because the stimulus to work has disappeared. Monotony is the enemy of personality. Variety is not only the spice of life, but a necessity. Stabilization of work and purpose are necessary, but a standardization that stamps out the excitement of variety is a deadly blow to human happiness.

### **Relaxation**

As a corollary to the need of excitement is the need of relaxation and recreation. In order to feel satisfaction and pleasure we need periods of hunger. Excitement if too long continued will result in boredom. In order that life may have zest we need periods of rest—periods free from excitement. For the busy housewife a half hour nap every day is suggested. For the man or woman in business, the matter of relaxation is one that should fit the individual needs.



One busy executive has found that the best way for him to keep fit is to lie down for twenty minutes every night before dinner.

## Sleep

The need for sleep varies with each individual. If you are not refreshed when you get up in the morning, try going to bed earlier. Sleep is not as important as most people think. Rest is what really counts. Therefore the first thing for you to do if you are more or less wakeful, is to realize that you have nothing to worry about. Lie still, close your eyes and relax both physically and mentally. Don't let yourself think about any one thing. Let your mind wander. This is the normal state of approaching sleep. Then if you tell yourself that you are resting and that rest is quite as important as sleep this realization will help you go to sleep. Most of the difficulty in going to sleep is the fear that you won't.

Eight hours of work, eight hours of sleep and eight hours of play—this is the ideal division of the twenty-four hours.

## Recreation

The most desirable form of recreation is one which brings into play some new set of faculties

that have been lying dormant during the day. Baseball is one of the best forms of recreation and relaxation for the sedentary worker. It must be avoided, however, by those of middle age or those recovering from heart or lung troubles.

Golf and tennis are ideal forms of relaxation for sedentary brain workers.

Exciting work such as a broker's battle in the stock exchange, the lawyer's work during a trial, the physician's work during an epidemic, and the work of a clerk, stenographer, or accountant at times all require a quiet recreation such as reading light literature, or a walk in the park. Complete relaxation is sometimes advisable.

Mental recreations like chess, checkers, billiards and card games are all good for the manual laborer, the worker in one of the skilled trades, and for the mental worker whose work does not involve calculation.

Reading is the most popular form of recreation. But we frequently see men whose work is mental take up scientific books as a recreation. This is unwise as they do not give the tired faculties the complete rest they require. Such literature should be taken up during a lull in the work and not when the reasoning faculty is tired. They should take up

the light airy novel that does not tax the reason, just as they should see the light comedy, light opera or vaudeville and should avoid heavy drama.

Thus if you vary your recreations, choosing physical recreations for periods when your work is mentally fatiguing and mental recreations for periods when your work is physically wearisome, the result will be a healthy balance and one that will allow your personality to develop efficiently.

## CHAPTER V

### HOW TO ACQUIRE PRESENCE AND POISE

#### The Importance of Poise

A large part of what we call magnetism is the result of poise. Magnetism is a spiritual power, yet it finds expression through the body.

Have you ever noticed that a sunken chest means physical weakness, discouragement, cowardice; that a lifted chest means elation, courage, confidence, hope and strength?

Although a salesman talks to his customer eye to eye and makes glowing offers, if his chest is sunken or his shoulders rounded, his walk loose, or if he is nervous or self conscious, the customer instinctively feels his lack of assurance. But if his chest is up and his bearing is pleasing there can be no doubt of his sincerity, his conviction and belief in himself.

Poise implies the control and harmonious use of every portion of the body. It is an ornament of life and a requisite of personality.

It always seems a little absurd to tell grown people that many of them need to learn how to stand and sit, to walk and breathe correctly. They protest that these are matters of instinct which they should be allowed to do naturally. But because it was natural for primitive man to stand and walk correctly, it does not follow that the city born man who seldom runs a step or takes a deep breath has the same instinctive faculty.

### **The Proper Way to Stand**

To stand erect there are three essentials:

- (1) The chest must be carried up and forward.
- (2) The weight over the balls of the feet and toes.
- (3) Head erect with the chin drawn in so that the axis of the head and neck is vertical.

The normal standing position, one which affords the body support and places it in readiness for movement, is with one foot a little in front of the other (half a foot or less) and the weight over the ball of the forward foot with almost no weight on the heel and no weight at all on the heel of the backward foot. The knees should be slightly flexed, never thrown flatly back.

If you are standing for a long time, the weight

should be evenly divided between the balls of the two feet or on the advanced foot with the other foot advanced when the forward foot tires.

An excellent posture test is to stand with heels almost together, and with hands on hips. Now slowly rise on the toes, noticing how far you have to sway the body before you begin to rise. By just that much your standing position is faulty. When you are standing correctly you will rise directly to the toes without swaying forward.

### **Correct Sitting Position**

The proper way to sit is in the center of your chair with knees together and hands relaxed in your lap. You may lean easily back or sit up straight. Your feet should be crossed closely together. Select your chair slowly and quietly, and seat yourself in it leisurely. Neither sprawl nor perch on your chair. On informal occasions it is correct to rest your arms on the arms of your chair, and to cross your knees.

The only way to correct bad sitting posture is to watch yourself deliberately over a considerable period of time. The tendency of the man at his desk to use his hand and elbow to support his head when working is a habit that should be overcome as it might lead to distor-

tion and serious internal complications. Avoid letting the head sag forward over the chest at any time. Such a position throws the shoulders forward and the chest in. If your chest and head are in a straight line you are reasonably sure of being in a correct sitting position.

### **How to Walk**

If you have ever seen amateurs training for a fashion show where they are required to walk slowly and gracefully across a stage or room, making one or two turns as they cross, possibly coming down a few stairs, you realize how few people walk correctly without some sort of training.

The mechanical poise of the body is regulated by the backbone and each muscle supports itself. For grace the walk should be free, easy and rhythmical, and the body erect and flexible.

An awkward and slovenly gait, a boorish and unlovely bearing are unpleasant not only to those who encounter them, but are harmful to the persons who possess them as well.

The first rudiment of freedom of motion is a good walk.

Miss Berthe Braggiotti, professional dancer and director of the Denishawn School of Dancing in Boston, has given some excellent advice



to those who would walk well. "Caress the ground with your feet when you walk," she says. "If you do this your feet will never strike the ground like pieces of wood." If your walk is a heavy tread try this suggestion and see how much it improves.

In walking, as in standing, the weight should be on the ball of the foot and the chest forward and upward, head back and in a straight line with the rest of the body. It is the ball of the foot, of course, that should "caress the ground." The toes should point straight ahead and not be turned out or turned in.

Probably you can remember when you were a child how your mother or father kept telling you to "toe out." The correct way to walk is with the feet parallel. Toeing out throws the weight of the body on the inside of the feet and causes arch trouble and tends to make you knock-kneed.

To see for yourself the different effect of toeing out and toeing in try this experiment. Stand for a minute with your heels together, your toes out. Then part your heels, turn your toes in and feel your arches gain strength.

If your walk is awkward, practice the following exercise suggested by Miss Braggiotti:

Find a straight line in the pattern of your rug

or the boards of the floor or lay a piece of string. Stand with your feet on the line, the left one a few inches in front of the right. Let your weight be evenly divided between the balls of your feet with your knees slightly flexed.

Lift the right foot from the ground, raising the heel first until only the toe touches. Then drag it lightly to the position a few inches in front of the left foot on the line, placing the toe down first. As the weight shifts from the toe to the ball of this forward foot (the right foot) raise the heel of the rear foot (the left foot) until the weight is on the toe and then in turn place that foot in front of the forward foot. The object of the exercise is to develop balance and control in lowering the toe of the forward foot and raising the heel of the backward foot at the same time. This is what takes place in normal walking, but by doing the exercise very slowly and in a straight line balance must be maintained and control is developed.

Once you have become proficient in this exercise practice walking down stairs very slowly. Be sure your head is well back and that your movements are rhythmic. The heels of your feet need not touch at all when mounting the stairs, and none of your weight should be on them when coming down slowly. If you

descend the stairs rapidly you should walk only on your toes.

The way in which to hold your knees in walking is important. A stiff knee causes an awkward walk and any effort on your part is likely to result in an awkward movement or a loss of balance. If you were to jump for something your first movement would be one of bending the knees. To acquire spring and lightness of movement your knees must never be allowed to become rigid.

### **Exercises to Develop Balance**

Exercises taken on one foot give a true balance in the poise of the body and make habitual the co-ordination of the large muscles. For this purpose practice the following exercise until it can be done without conscious thought.

Stand with the body well poised forward from the hips, chest raised, and the weight resting entirely on the left leg. Lift the right leg as high as you can, letting the leg below the knee hang relaxed and free, slowly swing the lower leg backward, and forward, keeping the rest of the leg and the body as motionless as possible, then release the energy at the hip and let the leg drop relaxed. Repeat five times, alternating with the right and the left leg.

For flexibility of muscles assume correct standing position, weight on both feet, body and head erect; bend left knee at right angles to the body. Slowly, but with energy, stretch the leg outward as straight as possible, pointing the toe vigorously. This will bring a strong pull on the muscles through the inner side of the leg and under the knee. Repeat with the right leg not more than three times at first. It will take practice to limber the muscles and the joints sufficiently to bring the legs straight out from the hip, and it is better to go slowly at first.

Now for a simple movement for both flexibility and poise, stand on one foot and swing the foot and leg gently from side to side from the knee only, holding the hip and the thigh rigid and as far as possible motionless. Repeat movement with the other leg ten times.

Another balance exercise is that of raising up and down on the toes and then bending the knees and every third time raising from the squatting position to your tiptoes.

### **The Value of Fine Carriage**

When you meet a stranger you like to have him approach you with such a gracious and dignified bearing that you must instinctively

go forward to meet him. If he struts across the room with feet or stomach first or walks shiftlessly with head protruding you are not attracted to him.

A fine carriage is not a fortunate accident. It is something that has been deliberately studied by all who possess it. But the cultivation of graceful movement is well worth the effort. We cannot all possess beautiful features but we can all study and attain an admirable bearing which will be instantly impressive.

Dancing will do much to overcome awkwardness, for dancing is the language of the feelings expressed by motion. Most men and women who are preparing for the stage nowadays, take intensive training in dramatic dancing and pantomime in order to acquire freedom of movement. No actor can be really great who moves unbecomingly on the stage. Nor can any woman possess a commanding presence in society, nor any man radiate assurance in business if he is always thinking of his body. Stiffness is never graceful and a forced self-conscious poise can never be pleasing.

### **How to Enter a Room**

Before entering a room pause for a moment, forget your hands, your face, your clothes.

Concentrate your sense of movement in that vital center termed the solar plexus. Feel lifted up by it, thus freeing your shoulders, neck and limbs. Then think of the place in the room you are going to and go straight for it. For you nothing else in the room exists. First of all you will probably wish to speak to your hostess. Don't stop and nod to the other people unless they stop you but go straight ahead to your hostess, smile, shake hands and bow. Whatever you do, don't struggle or hurry.

A society woman once remarked that she could always tell a man or woman of the world by the way he or she entered a room. When asked to tell more explicitly what she meant she replied that there was a certain deliberateness of action that always belonged to a person of experience and made him stand out from the others. Such deliberateness or slowness of movement is more difficult than a hasty entrance into a room because it necessitates perfect control of every portion of the body. But how surely it catches the eye on the street, in the drawing room, on the stage!

In this age of haste, leisureness has become a charm, one that is rarely exhibited, but a charm none the less. It gives a certain stateliness, it has a measure, a rhythm which haste stumbles



and wastes. Leisureness has values; there is no value in haste—only a lack of poise.

### **Breathing Exercises**

Correct breathing is another rudiment of poise. It requires that the chest be carried as high as is comfortable in order to give the lungs room for their functions. This position should be maintained whether one is studying, sitting, walking, working, talking, in fact every hour of the day.

Practice breathing before an open window. Take a long deep breath through the nose filling the lower part of the lungs as well as the upper part. Hold your breath for ten or twelve seconds and exhale it through the mouth, at the same time raise the arms to shoulder level, then lower them slowly, and pucker the lips as if to whistle. Let your breath come so gently that a candle held a few inches from your mouth would not be blown out. Be sure that every cranny of your breathing apparatus is filled with air. In correct breathing your whole body from your nose to your lower abdomen should be brought into play. If you have any tendency towards a sunken chest do the above exercise ten times every night and ten times every morning before an open win-



dow. It will supply a tonic far ahead of one bottled and labeled "Tonic for Nerves."

It is incorrect to do any of the following when breathing:

- (1) Thrust the chest muscles up too high.
- (2) Raise the shoulders.
- (3) Tense the rib muscles.
- (4) Bend back so that the small of the back is unduly curved.

The business man who has no time for other exercise than a one or two mile walk every day to and from his office may make that help to keep him in health if he knows how to walk and breathe properly. Even sitting at a desk or doing housework all day may be made less exhausting if you know how to hold your body well and how to secure an abundance of fresh air through proper breathing.

### **Gesturing**

The art of gesturing is of great importance to the actor but is often neglected by other people. A good general rule to remember is that all gestures should be made from the shoulders. A small cramped movement from the elbows is not only awkward but it does not include all the persons in a room or in a group as does a large free movement.

**Poise and Pose**

People exist who confuse poise with pose. They have the mistaken idea that to appear well poised they must be aloof, overbearing, affected or patronizing. Posing antagonizes far oftener than it impresses anyone. It is something to be avoided at all times.

One frequently hears business men say that they find it easier to talk a thing over with the man at the top than with his lieutenants. The man who has succeeded is seldom an overbearing sort of person. Genuineness, naturalness and a mind open to suggestion are usually the very qualities which have gained for him his important position. It is only the petty individual, afraid of his job, who strikes a pose to impress you with his importance.

Not infrequently one meets women who pose. They pretend to be well born or wealthy or cultured when by their very effort to appear what they are not, one knows them to be frauds.

The woman who wishes to improve her social status—and this is a perfectly commendable aspiration—can best do so by emulating the example of the most charming women in society. The unrelenting sincerity of their attitude towards other people is what makes them the

most respected and beloved leaders of society. In striving for poise they are never guilty of striking a pose.

### **How to Overcome Self Consciousness**

Not only is self consciousness the height of personal conceit but it is an enemy to poise. To feel that everyone is looking at you and watching your movements is extreme egotism. Few self-conscious persons would admit that they were conceited but once this fact is pointed out and they see the truth in it, it often helps them to overcome this habit.

Can you imagine Madame de Staël or Madame Récamier or any of those memorable hostesses of France self-conscious for one moment? Small power they would have had to charm their guests and hold the social and literary leaders of their day were they worrying about themselves. Their task was to forget themselves and to keep the atmosphere alive with interest.

### **Nerves and Worry**

Nervousness is also opposed to poise. In the great wave of enthusiasm for suggestion as a means of overcoming nervousness (often a valuable help) too little emphasis has been

placed on the fact that nervousness is frequently physical and may be the result of defective vision, underweight, or some infection. If you are suffering from nervousness you should be thoroughly examined by a competent physician to make sure that you are not ill with a trouble which you did not know existed.

With some people tension is a chronic state. It is as unnatural as it is wasteful. In the drive and strife of competition both in society and business the nerves are constantly alert and tense. Those whose nerves give them trouble need to practice some such relaxing exercise as the following in order to lessen their bodily tension:

Sit with your feet and legs apart. Drop your hands between your legs so that your fingertips almost touch the floor. Let your head and torso fall forward so that your head is in a line with your knees. Draw your shoulders forward, narrowing the chest and bulging out the back as in a slow but strong shrug. You will feel a pull on your spine and your neck muscles. Let yourself become as limp as possible. Close your eyes and stop thinking. Stay in this position for a few minutes at a time.

Or if you feel muscle bound, and are not too dignified a person, try hopping around first on

one foot then on the other with your whole body, head, arms, hands and legs as limp as those of a rag doll.

Worry is another enemy of poise that weakens both mental and physical powers, ruins health and good looks.

The best advice that can be given to a chronic worrier is the motto which a wise old sage gave to a worrying oriental king who wore it on his ring ever after: "Even this shall pass away."

Work is a great tonic for worry or depression yet like other things it can be carried to excess. Fresh air, exercise and wholesome food should also be part of any worry treatment. The vitality needs to be renewed and the spirit brought into accord with its surroundings. No tonic is better than that of a new impulse, a new impetus in life.

### **The Relation of Emotions to Poise**

Life without emotions would be like a dance without music,—very flat and dull. Emotions when rightly developed supply that warmth of personality which is the secret of true friendliness. They are significant in the development of personality because they soften and humanize the individual's character. Any undue suppression of emotions causes ill health and

lack of poise. If you are suffering from deep seated worries tell them to some sensible friend or physician and relieve your tension. This does not mean to pester your friends with complaints but to rid your mind of deep-seated worries that may be troubling it. Some outlet for your emotions should be found whenever possible. Even grief is easier to bear when you are occupied with work.

There is one thing more to be said of poise—that it presumes a well poised mind as well as a body under control. Any lack of emotional control such as loss of temper, or a display of fear or jealousy shows lack of mental poise and is usually associated with an erratic person, one not to be depended upon.

Few people realize that when an adult gives way to anger he may be undoing the work of years. The primitive emotional reactions should always be inhibited.

All this does not imply that you may not be sensitive or feel deeply. To thrill with rapture is not a mere metaphor. It is one of life's greatest gifts for the whole being to respond like a vibrant cord to the touch of experience.



## CHAPTER VI

### THE VALUE OF ATTRACTIVE SPEECH

#### I. CULTIVATING A PLEASING VOICE

A good voice is one of the greatest of all possessions. It adds tremendously to one's personality. Pleasing voices are rare and yet everyone could cultivate one if he made the effort and persevered in it.

Did you ever stop to think how people react to your voice? Your friends know your voice as well as they know your face. The impression that you make on them depends as much on your voice as upon what you say with it.

You can no doubt recall many times when you were instantly attracted to certain people on the strength of their appearance—and then you heard them speak. You seek an introduction to a beautiful woman at a reception. She begins to talk and her voice is droning, nasal and that first impression vanishes.

In business much depends upon the speaking voice. No salesman is ever a success who talks with a weak thin voice. No executive whose voice sounds like a buzz-saw hitting a rusty nail can even hope to inspire confidence or liking. There is no reason why business men should not train and use their voices with the same control that is shown by great actors. The psychology of the voice could be studied with deliberate effect in business as well as on the stage. Cheerfulness and enthusiasm are qualities which every business man's voice should reflect, as no one wants to listen to a tired, indifferent or discouraged voice. Train your voice to reflect the hope that is in you, the courage to succeed. You cannot employ a surer method of attracting success.

An authority on speech training tells of a young girl who came to her in a nervous hysterical condition. The girl said that although she liked her work and did not find it hard, she was sure that the conditions under which she was working had something to do with her ill health. The teacher investigated and found that her employer had a voice so rasping that to listen to it hour after hour would put anyone's nerves on edge. She helped the girl find another position. In a short time the girl's

nervousness vanished. Examples of 'the psychological effect of the voice are numerous.

Because you have used your voice all your life without giving it serious thought, habits have been formed. These habits may involve an utterly incorrect use of the voice and at the same time seem natural to you. Some people, of course, grow up with good voices, but the average untrained voice is a pretty poor servant.

Mechanical exercises for the voice may, at times, accomplish good results. But the majority of exercises are given with no effort to relate them to the real principles involved. All true expression must be spontaneous. One reason why ordinary elocution lessons are so offensive is because of their artificiality. You may have noticed that many beautiful singers have disagreeable voices in conversation. This is because their singing of songs has little to do with their daily experience. Man's voice should not be thought of as a machine but as a living part of himself. The best way to improve the voice is to associate it with thinking and feeling.

### Fundamentals of Voice Training

Voluntary vocal actions, such as exclamations, laughter and a child sobbing reveal three fundamental principles involving the use of the

voice. With these three voluntary actions there takes place:

(1) A sympathetic expansion of the whole body.

(2) A noiseless taking in of breath.

(3) An opening of the tone passage.

These things come about naturally and more or less simultaneously. Further consideration of these involuntary actions is of vital importance when you consider that all right use of the voice is based on them.

The simplest exercise for establishing these fundamental conditions is the practice of exclamations.

You know how excitement, joy, great admiration or any deep feeling will cause a gentle expansion all over the body so that it fills you with life. Give some exclamation such as "Fire! Fire!" or "Help! Help! Help!" and feel your body and breath and throat prepare for the tone immediately before you give it.

If you practice uttering all sorts of exclamations or passages with vivid ideas you will find that your speaking voice will begin to improve in a very short time. Of course they must be practiced intelligently to be of any value. In the first place you must concentrate your thoughts on what you are saying. Next you

must feel your breath coming noiselessly and naturally. You must feel the opening of your tone passage and the expansion of your whole body. Lastly your mind must directly cause the sympathetic response of your body and voice. That is, you must feel genuinely what you are saying.

Practice reading the following passage from Dickens making your exclamations large and as open as possible. Shout out "yoho" as the big hearty coachman would shout it. Keep in mind those conditions which you should sustain.

Yoho! past hedges, gates and trees; past cottages and barns, and people going home from work. Yoho! past donkey-chaises, drawn aside into the ditch, and empty carts with rampant horses, whipped up at a bound upon the little watercourse, and held by struggling carters close to the five-barred gate, until the coach has passed the narrow turning in the road.

Yoho! down the pebbly dip, and through the merry watersplash, and up at canter to the level road again. Yoho! Yoho!

Now give some exclamation such as "Hurrah" so that you feel your whole body expand. Then read the following poem sustaining that

same exuberance of your body and your clear free tone.

### THE FISHERMAN

Hurrah! the seaward breezes  
Sweep down the bay main;  
Heave up, my lads, the anchor!  
Run up the sail again!  
Leave to the lubber landsmen  
The rail-car and the steed;  
The stars of heaven shall guide us,  
The breath of heaven shall speed. . . .

Hurrah! for the Red Island,  
With the white cross on its crown!  
Hurrah! for Meccatina,  
And its mountains bare and brown! . . .  
Now, brothers, for the icebergs  
Of frozen Labrador,  
Floating spectral in the moonshine,  
Along the low black shore! . . .

Though the mist upon our jackets  
In the bitter air congeals,  
And our lines wind stiff and slowly  
From off the frozen reels;  
Though the fog be dark around us,  
And the storm blow high and loud,  
We will whistle down the wild wind,  
And laugh beneath the cloud.



Hurrah! Hurrah! the west wind  
Comes freshening down the bay,  
The rising sails are filling,—  
Give way, my lads, give way! . . .  
In the darkness as in daylight,  
On the water as on the land,  
God's eye is looking on us,  
And beneath us is his hand! . . .

WHITTIER.

Speak upon some exciting topic and intensify each successive impression. Practice this every day for several weeks. Persevere in this practice of exclamations until you are sure you have mastered these primary responses.

### Laughter

Did you ever notice how you laugh? If not, the next time something funny happens observe yourself and see what sort of a laugh you have and just what you do when you begin to laugh. Also observe what part of you moves when you are laughing.

A pleasing contagious laugh is a very great asset and should be cultivated by all those who do not possess it. If you notice carefully you will see that just as you begin to laugh you take a breath and open your throat. You do not

suck in breath and you cannot force your throat open. You take breath naturally and at the same time as a part of the joy that causes laughter the throat opens of itself. You also observe an agitation in the middle of the body. By laughing out heartily, naturally and easily you exercise and strengthen your voice and make it more pleasing.

When some people laugh they unconsciously cramp their chests and throats. They are afraid to let themselves be heard laughing. In practicing the following exercises in laughter you must laugh freely and heartily, being sure that you feel an expansion of the body. Do not force laughter in order to laugh loud. Allow yourself to laugh just as you want to.

This exercise is recommended by Dr. S. S. Curry, former president of the School of Expression, Boston:

“Stand in an easy upright position and as far as possible become a spectator of your own worries and cares and simply laugh at them. The laugh need not be audible, but let it be internal agitation concerning the ridiculous fretting over what amounts to nothing. A few minutes persevering practice each day may correct tendencies to depression as well as improve control of the breath in tone production.”

If your laughter seems forced or self-conscious it is suggested that you memorize the following poem by Michael Field and as you say it dance with your feet, arms, head and your whole body. Let your laughter come as spontaneously as possible:

### THE DANCERS

I dance, ha, ha, ha! I dance and sing;  
Above my head my arms I swing.  
Ho, ho, ho! see another faun,  
A black one dances on the lawn.  
He moves with me and when I lift  
My heels his feet directly shift;  
I can't outdance him though I try;  
He dances nimbler far than I.  
I toss my head, and so does he;  
What tricks he dares to play on me!  
I touch the ivy in my hair;  
Ivy he has and fingers there.  
The spiteful thing to mock me so!  
I will outdance him! Ho, ho, ho!

The control of laughter is difficult but very important. It should be mastered first for its own sake and secondly for the control it gives over the voice. The best way to acquire a pleasing laugh is to practice a little while every day until you have improved your laugh. If

you hear a laugh that pleases you, try to remember how it sounded. Then when you have the opportunity attempt to imitate it. Do not be afraid that you will become merely imitative. Actors and actresses are forever copying the tones of others. Thus they develop their voices into true and flexible instruments.

The laughter of people is an index to their breeding. The loud guffaw indicates a lack of good taste. The musical cultivated laugh accompanied by a winning smile reveals the person of self control and refinement.

### **Faulty Breathing**

Too infrequent breathing is a frequent fault in reading and speaking. The reason for this is purely mental. When you speak or read you think of the complete thought you are going to utter. Your mind is far ahead of the phrase you are uttering at a given time. Think of one thing at a time and you will breathe more frequently and naturally.

Read once again the rules for correct breathing.<sup>1</sup> As a further exercise in breathing, inhale and make the full pure sound of "O" for about five seconds, trying to let as little breath as possible escape with the tone. Exhale.

<sup>1</sup> See Chapter on Poise; page 142.

The clear tone of the "O" you just made is the quality of the tone you must eventually give to your everyday speech. Now instead of saying "O" say "*room*" on your full breath. Then say "How do you do? I'm so glad to see you!" Feel interested in what you say. Put warmth and conviction into your voice. Remember that speech to be effective must not only employ a good tone but it must have the vitalizing quality of splendid thoughts behind it.

### Thinking and Feeling

Having discovered the principles underlying the correct use of the voice you may now proceed to apply them.

Voice is always dependent upon thinking and feeling. Notice, for example, how your voice in talking leaps out when you are telling about something that is very real to you. This is because you are thinking and feeling your ideas. When you count out loud or read very fast without thinking about what you are reading your voice is always monotonous, uninteresting. Many people talk and read in much the same uninteresting way as a person counts, word following word, all on the same pitch.

Whatever you read or say you should also

feel. There are certain elements in the voice such as tone color, which can never be revealed except when imagination and emotion are active. When people read or talk as though they were calling words it is because they do not live and feel each separate idea as they read it.

One of the best ways to recognize how quickly and easily your voice responds to thinking and feeling is to take a number of short lines or poems and read each one genuinely. If you really feel and see things, if your imagination is awake, almost all of the following lines will reveal a different feeling.

"Oh the drip, drip, drip of the rain, the rain,  
the drip, drip, drip of the rain."

"My heart leaps up when I behold a rainbow in  
the sky!"

"This is the forest primeval."

"How ill this taper burns! Ha! who comes here?"

"Roll on thou deep and dark blue ocean, roll!"

"It is so still here in the dusty wood;  
Only the moths have motion where they spin  
And flutter through the air."



“‘Charge, Chester, Charge! On, Stanley, On!’  
Were the last words of Marmion.”

“Two prisoners looked out from behind the bars,  
One saw the mud, the other saw the stars.”

“Hark! Hark! my lord! an English drum!  
And see ascending squadrons come.”

“Farewell awhile to him and thee, my native land—  
good night!”

“‘Joy, joy!’ she cried; ‘my task is done—  
The gates are passed and heaven is won.’”

Practicing different intonations to interpret different emotions is one of the best ways to develop range and flexibility of voice. Take a book of poems and practice reading them so as to interpret their real meaning. After you have done this for some time try telling a story that interested you making your audience feel the same emotions that you feel. Soon you will notice that your everyday speech carries with it more genuine feeling. Your voice will become more flexible and pleasing.

Voices that thrill you in other people are more than the product of a perfected mechanism—they spring from imagination. That is why it

is so important for your mind to feel and make pictures.

When you read for practice you should not attempt to manipulate your tone. Thinking and feeling alone should modulate it. Give yourself up to the conceptions of your mind; allow your breathing and body to respond to feeling. Seem to feel everything you say all through your body and especially in the region of your diaphragm. Note that such feeling causes you to take more breath and at the same time opens the whole tone passage.

## II. OVERCOMING FAULTY HABITS OF SPEECH

Many faults of speech are simply due to confusion of attention. The stammerer, for instance, will anticipate a difficulty and in reading or talking will see a word long before he speaks it. Thus he is sure to trip when he comes upon it. Remedies for the first stages of stammering include quiet, confidence, concentration, thinking one idea at a time, taking time to pause, and speaking phrase by phrase with great deliberation.

Two leading faults of speech as a whole are too precise speech and too sluggish speech. Perfect speech lies somewhere between these two.

The following are specific faults of speech.<sup>1</sup>

Many people have difficulty in uttering the sound "s." Such difficulty is frequently due to tongue-tie. One of the first things to do if you have this difficulty is to consult a doctor to see if your tongue does not need clipping.

Omission is another speech defect. "Curtain" is often given as "curt'n," "Latin" as "Lat'n," "reely" for "really," "acts" as though it were "ax." In the word "sects" the "t" is often missing.

Another fault is insertion, such as "umberellar" for "umbrella," "idear" for "idea." "Yet" is often pronounced "yit," and "get," "git," and "observe" is spoken "ubserve." "Yes" is spoken hastily "ya."

Many people substitute "n" for "ing." If this is one of your faults write out a list of words ending in "ing" and read them faithfully every day until your ear has grown accustomed to the correct sound, when you will no longer offend in this way.

Ordinary speech is so often slipshod. Here is an example of the way Johnny recited the Psalm of Life. If you think it exaggerated listen to ordinary conversation on the street:

<sup>1</sup> Dr. Curry in his book *Mind and Voice* has given detailed help in overcoming these defects.

Liza Grape men allry mindus  
Weaken mam Laza Blime,  
Andy Parting Lee B. Hindus  
Footbrin Johnny Sands a time!

—*Ladies' Home Journal.*

### **Avoid These Expressions**

Try to eliminate common and banal expressions from your vocabulary such as "See." "You bet!" "Sure thing!" "You said it." "Listen!" They are symbols of mental laziness. A book of synonyms will give you a list of adjectives and a good dictionary will tell you the exact shade of thought you desire. The use of well chosen words will impart a quality of distinction to your speech.

Other blemishes of speech today are obtrusiveness and exaggeration. By this is meant the style of speech that attracts attention by the too constant use of superlatives. Such expressions as "simply marvelous," "perfectly hideous," "awfully good," "positively the limit," are constantly heard among people discussing trivial and unimportant subjects.

Errors in pronunciation would be less frequent if the majority of people made better use of their dictionaries. That there is nothing which so detracts from the thought as an error

in speech is humorously pointed out by the following stanza:

Fate plays such funny tricks,  
Some tragic, some absurd,  
As when I make a ponderous speech,  
And mispronounce a word.

—*Cheerful Cherub.*

### Errors in Grammar

A list of common errors in speech and their correct form are noted here. You are often not conscious of your own mistakes but they are certain to be noticed by others. Such a list will keep you from appearing ignorant or careless in your conversation. Check the expressions that you use incorrectly. Try every day to use in ordinary speech in its correct form one of the expressions you have been misusing until you have mastered it. If the reason why the form is incorrect is not apparent to you consult a good grammar.<sup>1</sup>

#### INCORRECT FORM

Has everybody finished their dinner?

He don't care for meat.

#### CORRECT FORM

Has everybody finished his dinner?

He doesn't care for meat.

---

<sup>1</sup> *Putnam's Minute-A-Day English* will also be helpful.

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## INCORRECT FORM

It is these kind of houses we like.

Of my two girls Jane is the older.

You look badly.

I wish he was here.

The baby is apt to be sick.

Can I see John?

I guess I will go.

I laid down.

I am going to lie it on the shelf.

I was laying down.

I was lying the book down when he came.

I reckon I shall see John.

He is not as tall as I am.

Keep them so long as you return them in a week.

She did like I suggested.

Each of the men have their own hats.

None of the boys are at home.

Either of the three girls will go.

## CORRECT FORM

It is this kind of houses we like.

Of my two girls Jane is the elder.

You look ill, or you do not look well.

I wish he were here.

The baby is liable to be sick.

May I see John?

I intend to go, or I expect I shall go.

I have lain down.

I am going to lay it on the shelf.

I was lying down.

I was laying the book down when he came.

I expect or presume I shall see John.

He is not so tall as I am.

Keep them as long as you return them in a week.

She did as I suggested.

Each of the men has his own hat.

Not one of the boys is home.

Any of the three girls will go.



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## INCORRECT FORM

A man rode at both ends of the circus.

These pickles taste badly.

I got your letter.

Jack went in the office.

I don't propose to go.

I can go no further.

He stepped off of the train.

She ran all the faster.

I was kind of afraid of that.

This is a healthy climate.

Your plan is different than John's.

I am anxious to go to the dance.

I am eager to go to the lawyer.

There are a small amount of mistakes.

The four men agreed between themselves.

## CORRECT FORM

A man rode at either end of the circus.

These pickles taste bad.

I received your letter.

Jack went into the office.

I don't intend to go.

I can go no farther.

He stepped off the train.

She ran even faster.

I was somewhat afraid of that.

This is a healthful climate.

Your plan is different from John's.

I am eager to go to the dance.

I am anxious to go to the lawyer.

There are a small number of mistakes.

The four men agreed among themselves.

## Pleasing Social Phrases

Attractive social phrases should be cultivated by everyone. Here are a few that will help you in conversation.<sup>1</sup>

<sup>1</sup> For further lists of this sort consult *Putnam's Phrase Book*.

*Apology.*

I hope I am not intruding.

Excuse me for having kept you waiting so long.

I must apologize for having taken so much of your time.

I am afraid this is quite unforgivable.

I am very awkward. I hope you will forgive me.

I hope I have not put you to any inconvenience.

*Congratulations.*

I was delighted to hear that—

I want to congratulate you on—

Please accept my sincerest good wishes.

I had the pleasure of hearing that—

*Greetings.*

I am delighted to see you.

It is so good to see you again.

How nice of you to come.

I am so glad you could get here.

*On Leaving.*

This has been a most enjoyable afternoon.

I will not forget this pleasant day.

I have enjoyed this glimpse of you so much.

Thank you so much for a happy evening.

Your party was a success.

We had such a good time.

*Reply to the Above.*

Thank you so much.

I am delighted to hear you say so.

It was good of you to come.  
I wish you did not have to go quite so soon.  
I hope you will come again soon.  
That is very gracious.  
It is kind of you to say so.

### *On Being Introduced.*

I am very glad to meet you.  
How do you do.  
I am delighted to know you.  
I have heard many pleasant things about you  
through—

### *Thanks.*

Thank you so much.  
I hope I shall have the opportunity to return  
your kindness.  
You are extremely kind.  
I am deeply indebted to you.  
I am extremely grateful to you for your trouble.

### **Summary**

While we cannot all have as exquisite voices as some of our greatest actors and actresses possess, at least every voice can be freed from technical imperfections, improved in tone, developed in roundness, and made a fit medium to express correctly and pleasingly every thought and emotion of the human mind.

## CHAPTER VII

### CONVERSATION AND ITS RELATION TO PERSONALITY

#### Interest the First Essential of Conversation

Did you ever notice that when anyone shows you a picture of a group of people and you are in the group, the first person you look at is yourself?

This fact illustrates a principle in the art of conversation—that ninety-nine people out of a hundred are more interested in themselves than they are in anyone else. When it comes to talking, these ninety-nine people would all rather talk about themselves than they would about anything else. They would even rather talk about themselves than listen to you talk about yourself.

Isn't it silly for you to talk about yourself to another man when he is sitting across the room thinking about himself? To become known as a good conversationalist you must

study the art of conversation from the standpoint of the other person. You must eliminate "I" from your talk as far as possible and substitute "you."

Take Roosevelt, for instance; he gained great personal popularity by his interest in other people and their affairs. And for that very reason men and women everywhere became interested in him.

The young man entering business tells the young girl whom he loves all the wonderful things he is going to do—his dreams of becoming assistant manager, and manager, and some day president, perhaps. But the girl soon tires of all this unless he gets *her* into the picture as his inspiration and helper.

The whole secret of conversation in a nutshell is, then, Interest—Interest in the other person. You are well aware of the importance of Interest if you have been annoyed by the thoughtless person who, paying no attention to the subject which to you is full of interest and delight, cries out with powerful and shrill insistence, "Listen!" and then proceeds to drown the conversation with noisy volubility. If you are the possessor of mild and gentle manners you stand no chance whatsoever in this fierce engagement.

Even though you may not be interested in the collecting of autographs if it happens to be the hobby of the person with whom you are talking, artfully simulate an interest. It may come hard at first not to change the subject the moment an opportunity presents itself but if you appear to be interested by keeping your attention fixed on the speaker and by asking questions you will almost invariably find some phase of the subject that will not seem dull at all. And in addition to the information you pick up, you will have gained two things—your friend's liking and (although you have only been a listener) the reputation for being a clever conversationalist.

### **Interest Plus Responsiveness**

Next to Interest comes Responsiveness, for conversation cannot be a monologue and the most fluent talkers like to be encouraged with just the right amount of conversational reciprocity to keep them enthusiastic about their subject. In good conversation, as in stage dialogue, there must be a giving and a receiving of cues.

It is not difficult to form a deliberate habit of conversation by determining that however much you may be indisposed to talk, however



dull your companions may be, you will at all events keep up an end. Really shy and unready persons have from a sheer sense of duty made themselves into very tolerable talkers by following this rule.

### Conversation Should be Studied

Conversation does not come by the grace of Heaven. There are people who talk glibly, even attractively, by instinct, but they do not get very far without study of one sort or another, without some preparation in advance, without taking pains. There are others who talk freely but do not say much of anything. They talk but do not converse. They remind us of Constance Rawleigh who drove her husband away from home to do great things abroad because of the emptiness of her talk. Such emptiness we often encounter today.

Girls of the Victorian age were taught to converse as deliberately as they were taught the piano. Talk in those days—and so it should be today—was considered as a specialized art with a definite technique that had to be acquired.

### A Plan for Conversationists

If you have difficulty in conversing with people, if there are any awkward gaps in the

conversation when you are talking with your friends, here is a very practical and simple plan for you to follow. You will be surprised how it will help you converse more readily.

When you first meet people there is no reason why you should not speak of such commonplace subjects as the weather or inquire after their health. The most brilliant conversationists will grant you that these are excellent introductory topics. You must show that thing called Interest gradually and tactfully with strangers so that they will not for one moment mistake your interest for curiosity.

Do not despise small talk. It is a means of putting people at their ease. If you cannot converse about trifles it is nothing to boast about; you should be ashamed and learn.

After the introductory remarks are over you wish to talk of those things which are of real interest to the other person. To do this well you should have given the matter some thought ahead of time.

Fortunately you almost always know in advance three things about the majority of people with whom you are going to talk:

- (1) their business,
- (2) their hobby,
- (3) the part of the country from which they

come, or the parts of the world in which they have traveled.

Consider these three points as three conversational leads. Then think of leading questions you could ask to keep the conversational ball rolling.<sup>1</sup>

### An Illustration of the Plan

How this works out in actual conversation can be illustrated by an example. Suppose you are to meet Mr. Robert Smith of Boston. You happen to know that Mr. Smith is a lawyer and that he owns an automobile. What can you talk to him about?

First his business. The person who doesn't like to talk shop is an exception. People talk best on those subjects which interest them most and people's chief interest is in their work. You will seldom meet a person who will not welcome the opportunity to tell you of the *interesting* phases of his work if you approach him tactfully and ask intelligent questions. But you must be careful how you go after a man's shop talk and of course you must not be

<sup>1</sup> The author has prepared a reference book for the conversationist, *What to Talk About*. (G. P. Putnam's Sons, New York City.) It lists over 2000 questions under various headings.

inquisitive about any of the details of his business but must confine your questions to those topics which are of general interest.

You might say, "I understand you are a lawyer, Mr. Smith. I have often wondered about this point: does the law really deny justice to the poor?" Or, if Mr. Smith doesn't warm to that topic, "What are some of the humorous things that have come up in the cases you have handled?"

Hobbies are a topic that anyone will talk on with pleasure. There is less danger in asking questions about a man's hobby than about his business. Speaking to Mr. Smith of his hobby you could say, "You have a car, have you not, Mr. Smith? What make is it? Do you find it satisfactory? Do you think it wise for a novice to buy a second-hand car for his first car?" and you have him launched on the subject of his hobby.

A man's city or country are subjects dear to his heart. It pleases him to speak of them. So when you talk to Mr. Smith you might very well say, "I have been told you are a Bostonian, Mr. Smith. What part does ancestry play in the social and business life of a Bostonian?" Or, if he has literary tastes, "Who are the leaders of Boston's literary group today?"

You would, of course, phrase these questions in your own words.

If you keep up your interest a few questions such as these might very well occupy an entire visit. It took some time in advance to think of them, but when you look back on your conversation you will surely consider the time well spent.

### **The Woman's Viewpoint**

Let us also assume that you will be meeting a young woman and that you know nothing about her except that her name is Mrs. Hardy and that she is the mother of two children.

After the general introductory remarks it would not be bad taste to ask Mrs. Hardy questions that are somewhat personal if you do it in a way that assures her of your interest in her.

You might ask her if she has always lived in this city. If either you or she are outsiders there is the interesting subject of comparing this city or part of the country with other cities and sections of the country.

Or perhaps she was engaged in some interesting work before her marriage that she would like to talk about. It is possible that she has still kept up her interest in her work.

Every mother likes to talk about her children.

You might ask such questions as, "At what age do you think children are most enjoyable, Mrs. Hardy? What is the most difficult age? To what extent do you think children should be allowed to have their own way? Should they choose their own schools? Their church? Their sweethearts? Their life work? When should parents interfere?"

### **Another Example of the Clever Question**

There is the story of Alexander Graham Bell who was host one evening to a dozen young men who were not well acquainted with each other. The conversation was dragging and the lack of it threatening to become awkward when Mr. Bell asked: "How many of you have ever been arrested?" It happened that all the young men except one had been arrested at one time or another. Then began some lively stories of how this man was arrested for speeding, another was mistaken for a famous criminal, another had a difficult time getting out of the clutches of the law because he refused to pay his coal bill until the company repaired some damage they had done to his property. And so on. What might have been a very dull evening was turned into an entertaining one by one clever question.



### Interesting Subjects of Conversation

Here are some general questions that you might keep in the back of your mind to introduce tactfully if occasion presents itself. Others equally interesting will occur to you. By trying to remember questions that prompt entertaining conversation you can add to the list:

How far back can you remember?

Have you ever had a narrow escape from death?

What is the most intelligent thing you ever knew an animal to do?

What is your hobby? Of what general value has it been to you?

Do you think a woman can manage both a home and a career successfully?

What do you most admire in a man? In a woman?

Do you think it is necessary for every man to have some vice? Has a woman the same right to some vice as a man?

Do you think the rich man or woman has any advantage over the poor man or woman in attaining happiness in life?

What would you consider the ideal education for a boy? For a girl?

How is your radio working?

To what extent do you think you are in-



debted to your parents for all that they have done for you?

Do you think doctors should charge their patients in proportion to their incomes or should they have a standard fee for their services?

What things do you think give life its greatest charm or satisfaction?

Do you fear death?

Do you think the young people of today are any different than the young people of yesterday?

### **Further Conversational Aids**

The obvious way to improve your conversation is to talk. And this is really excellent advice providing you try to talk well, adapting yourself to the people you are with.

Another way is by reading and re-reading the best modern plays, and studying their dialogue and repartee.

Everyone should have a general fund of information to draw on such as one finds in the current newspapers and magazines.

One should read, or at least have a definite impression of the talked of book, the popular play and the latest operatic success so that one can listen intelligently to a discussion and

comment at the right time. Such a knowledge must often of necessity be superficial, limited to reviews, perhaps, but at least it should be ready.

Not to be afraid of apparent egotism, but to talk frankly on any subject in which you are interested is an admirable plan. An impersonal talker is apt to be a dull dog. There is nothing like a frank expression of personal views to elicit an equally frank expression of divergence or agreement. Do not suppress your personality in your conversation, but be ready to compare it with the personalities of others.

### The Clever Story Teller

No man or woman can hope to excel as a conversationist who cannot tell a story effectively. If you are poor at this sort of thing pick out two or three good stories and tell them over and over again until they become a part of you. When you see a good story make it a point to cut it out or copy it. Then think of as many applications as possible that the story might have so that you will not pass by a good opportunity of telling it. Remember that it is only an exceptional wife who can listen to her husband while he tells his old favorites and not betray herself by her deadly expression. In other words the same story must not be told again

if any of the same people are present who heard it the first time.

Here is a story to practice telling. Some of the conversational pegs on which the story might be hung are:

Misfits.

Fitting the square peg in the square hole.

Dogs.

Hunting.

### ***Apropos :***

Polk Miller lived in North Carolina where raccoon hunting is one of the recognized excuses for staying out late at night. He was in need of a new coon dog and let the fact be known. An aged negro named Zachariah came out to Mr. Miller's house a short time later dragging a nondescript canine which he swore was unquestionably the best coon dog in the State.

Polk bought the dog and started out for a hunt. But the first time he fired a gun the dog put his tail between his legs and started for home.

Next day Polk went to town and found the old nigger. "Look here," he demanded, "what in the devil did you mean by telling me that yaller cur of yours was a coon dog?"

Zach looked up in bewildered amazement. "Lord, Boss, wa'n't that dawg any good at coon huntin' either?" he asked with an air of injured innocence.

"Either!" Polk shouted, "what do you mean by that either?"

"Why, Boss, I shore thought he was a coon dawg," Zachariah apologized, "I done tried that dawg and he wa'n't no bird dawg; he wa'n't no watchdog; tried him as a fox houn' and that wa'n't what he was; even tried him as a ca'iage dawg;

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but he wa'n't no good at that either. So, Boss, I figgered since he mos' obviously wa'n't bawn to be any other kind of a dawg he just natchally musta' been meant for a coon dawg."

The best story you can possibly tell is a story upon yourself. People never laugh with joy when you say you've made \$50,000 on that real estate deal or won first prize at the state fair. But tell them that when you went to Mrs. Vandermere's reception you pinned up the tails of your suit so that they wouldn't show under your short top coat and that when you got there you forgot all about what you had done until you were half way down the receiving line, and they'll laugh until the tears come and invite you to the club for dinner so that you can tell that story to the others.

### Subjects to be Avoided

There are certain subjects that are taboo in conversation. During dinner anything that savors of horses or stables or of hospitals and operations is bad taste. Politics, religion and personalities should be avoided except among well tried friends and then care must be taken that no one's toes are tread upon. Such subjects make "a din of doubtful talk," as Rossetti calls it.

Arguments are not conversation, to be sure,

but the exchange of viewpoints which an argument occasions when introduced into conversation is valuable. In arguing you should first find out the points on which you and your opponent agree. When you begin to differ be sure that your disagreement is not due to a definition of terms. Finally, be generous about your differences. Be willing to end the argument as soon as you have found out your friend's viewpoint and—if you must—stated your own. This will be long before you have shown your friend wherein he is wrong. All this, remember, applies to arguments in conversation, not to debates.

### **Tongue-Tied Moments**

Arthur Christopher Benson <sup>1</sup> has admirably described one of those horrible tongue-tied moments which sometimes come to the most brilliant conversationists, when they can think of nothing to say, and feel, "like a walrus on an ice-floe, heavy, melancholy, ineffective."

A philosopher of my acquaintance [says Mr. Benson], who was an admirable talker, told me on a certain occasion, an evening party, his hostess led up a young girl to him and said that Miss——

<sup>1</sup> *From a College Window*, G. P. Putnam's Sons, New York.

was desirous of meeting him. The world became instantly a blank to him. The enthusiastic damsel stared at him with large admiring eyes. After a period of agonized silence a remark occurred to him which he felt might have been appropriate if he had made it earlier in the encounter. He rejected it as useless and after another interval a thought came to him which he saw might have served, if the suspense had not already been so prolonged; this was also put aside; and after a series of belated remarks had occurred to him, each of which seemed to be hopelessly unworthy of the expectation he had excited, the hostess, seeing that things had gone wrong, came and led the young girl away without the philosopher having had the opportunity of indulging in a single reflection. The experience, he said, was of so appalling a character that he set to and invented a remark which he said was applicable to all persons of all ages and of either sex, under any circumstances whatever; but as he would never reveal the precious possession to the most ardent inquirers, the secret, whatever it was, has perished with him.

### Conversational Faux Pas

Of course it is impossible to know always the company one is in well enough to avoid occasional faux pas. The person who wished to keep away from all dangerous subjects would



have to know all the floating gossip of the day. What horror it must have been to the attractive young lady who is said to have talked all through the courses of a dinner about her hobby—prisons, prison reform and the occupations of cultivated men in prison—to learn later from her hostess that her dinner partner was the son of an embezzler!

### **Table Talk**

A recent health publication which remarks that uninteresting dinner conversation is unhygienic because of the effect of the frame of mind upon the digestion, places a grave responsibility upon the hostess. It is her duty to see that there are no awkward lapses of conversation and to bring each guest forward to the center of the stage sometime during the dinner. To the man who has said but little she must say, "What was that interesting experience that you had with the Mexicans, Gerald?" Or to one of the women, "We want you to tell us, Janette, what you thought of Madame Le Mont's performance."

The dinner table is a test of your ability to converse. The day may be filled with movement and color so that conversation takes care of itself, but for an hour each evening you are



compelled to sit comparatively still and you must, for the sake of appearances, do something other than eat. Why not make dinner time a practice hour in conversation?

### Conversation and Personality

What part does conversation play in personality development? The person who does not converse well is seldom spoken of as having a "brilliant" personality. Your conversation is the outward expression of your inward thoughts. The man or woman who is striving to give his personality the best mode of expression will give more than a passing thought to his conversation.

## CHAPTER VIII

### EXPRESSING YOURSELF IN YOUR HOME

#### Your Home Discloses Your Personality

Did you ever stop to think that your home is a confession of your personality? You have undoubtedly met people who you thought had excellent taste until you entered their homes. Then you knew at once that you had made a mistake in judging them. Similarly, everyone who comes into your home judges you by the taste you display in its arrangement and furnishing, for every house reflects its owner.

Good taste is no respecter of prices. A few modest rooms on which care and thought have been lavished may be beautiful while a monstrous castle may be only an unlovely warehouse full of merchandise.

Many people who would not talk loudly in a public place or parade their grievances in conversation do not hesitate to violate principles of good taste in the rooms of their houses.

Certain essentials of a home, such as the back-

ground of the rooms, the furniture and hangings, the matters of balance are too significant to permit personal fancy to interfere with right usage. They are governed by common sense and by the laws of design. But your personality can be expressed in your choice of color, by the smaller objects in the rooms such as the pictures, books and pottery. These smaller objects may be very individual and very personal if there are not too many of them and if they are not in any sense obtrusive. If you violate none of the fundamental principles of furnishing and design and if you have courageously expressed your personal likes and dislikes, your home will unquestionably be the right setting for your personality.

### **The Importance of an Attractive Home**

Your home influences your personality to a great extent. Environment is a very important factor in man's development. You can surely call to mind people who have lived where atrocious taste was displayed for so long that they have become accustomed to it. This all goes to show the effect that living in inartistic surroundings has upon our personalities. When a person accustoms himself to ugly things his taste becomes so degraded that he begins to

admire ugly things. It follows, of course, that harmonious designs and pleasing arrangements make for refinement, culture and artistic appreciation.

### **Two Essentials of Home Decoration**

The first requisite of a home (or of a room if you have only one room which you can arrange according to your own tastes) is that it satisfy your mind. Your first impression on entering a room filled with carved, ornamental articles, with knickknacks and embroidery, with walls plastered with pictures, is that of weariness as you realize the vast amount of work necessary to keep these things in order. Such a room is never restful. Your home should be a place where you can rest your tired nerves and refresh your intellect.

The second requisite of a home is that it satisfy your body. Your house may be filled with beautifully carved chairs but unless these chairs are comfortable you have overlooked an important point in house furnishing. Physical comfort is necessary because it allows you to be more efficient and because it is a relief not to be constantly thinking how hard the chairs are, how uncomfortable the bed seems or how unsanitary the nailed down carpets must be.

## Your Ideal Home

If you could have everything new in your home you would not duplicate many things which you now have. Have definitely in your mind your ideal home. Then as you buy each new article keep the finished whole in mind and as fast as possible eliminate the inartistic things. The best part of this plan is that you grow with your home.

Your walls, ceilings and floors are the first things that should be changed if they are not right. Next your rugs and hangings. Never mind what your furniture is until you have the right background. In other words, build from the bottom up.

In nature we find the darkest values near the ground, and the lighter values higher up. So in house furnishing we obtain a more pleasing effect if we follow this rule. Ceilings should be lighter than the walls and walls lighter than the floors.

## Floor Coverings

A person should never be conscious of a floor covering when he goes into a room. This does not mean that it must be very dark or that it must necessarily be plain. But colors must be used in small quantities and in subdued tones.

The pattern must seem to lie flat. Flowers and animals are out of place if they look natural because no one wants to walk on bunches of roses or rabbits or houses.<sup>1</sup> As a rule small patterns make a room more harmonious than large geometric designs because they are less conspicuous.

A common error is to throw the rug obliquely on the floor. Place the rug in harmony with the floor and the chairs, tables, piano and other pieces of furniture in the same way.

### **Treatment of Walls**

Wallpaper, like rugs, should never be conspicuous. Neutral tones or a warm gray make a harmonious background for pictures. Few pictures should be hung on a figured paper, and none at all on a landscape paper as the paper itself is ornamental. If a figured paper is being considered, good color and artistic design are important.

Poppies, bunches of peonies or roses are not suitable for wall decoration. The effect is confusing and the eye soon becomes tired.

Panelled rooms of wood, finished in soft brown tones, allowing the grain of the wood to

<sup>1</sup> This rule also applies to furniture coverings, on which the use of large figures is also poor taste.



show, as gum wood, cypress or hard pine, or, if cost need not be considered, walnut, mahogany or oak, make attractive and homelike rooms and add an old world charm which can never be obtained in any other way.

Panelled wall treatment can also be obtained at small expense by having mouldings applied on the plaster in the form of panels. These can be arranged in various ways, by alternating first a small then a large panel as used in Louis XVI style, or in equal size large panels as more frequently used in the Georgian period. Walls treated in this way, however, should be laid out to proper proportion by an experienced designer or architect.

If a room seems too high, studded, horizontal lines must be introduced in the form of picture mouldings, chair rails or wainscot. If the appearance of height is desired in a room, perpendicular lines must be introduced in the form of pilasters, upright panels or striped wall paper.

The exposure of a room is an important consideration. Rooms on the north or cold side of the house should be treated in warm colors or tones, as rich browns, old ivory, yellow or reds. Those with a south exposure should be treated with cool colors, such as white,

gray, blue. It must also be remembered that warm colors seem to make a room look smaller, cool ones larger.

The facts about color are well worth the little effort it may take to master them, because they have an intensely practical application to the art of building successful color schemes.<sup>1</sup>

Just as you do not want your personality to be over-shadowed by your clothing, so in planning a room you do not want your background to overpower the rest of the room.

### Hangings

Hangings impart a restful, pleasing effect to a room.

If rugs, wall paper, upholstery and draperies are all different in intensity your room will have a confused and disorderly appearance that will not be restful but jarring and unpleasant. On the other hand if only one color is used the effect will be monotonous. Small amounts of strong color can very appropriately be introduced in the hangings, vases and pictures.

Combining a paper of bright and conspicuous pattern, a gay rug and hangings of large

<sup>1</sup> Three authoritative books on color are: *A Color Notation* and *The Atlas of the Munsell Color System*, by A. H. Munsell. *Theory of Pure Design*, by Denman Ross.

floral design will not, even if all are similar in color, produce a harmonious room, because each is vying with the other for attention. As a general rule, if either the rug or the wall paper is figured the hangings should be plain to obtain orderliness and unity.

Hanging a curtain so that it follows the structural lines of the windows is usually more effective than tying it back. However, if there are many perpendicular lines in the architecture of the room, or a striped wall paper, the looped back curtains relieve the eye and add grace and richness.

### The Furniture

Suit your furniture to your house. A Spanish house calls for Spanish or Italian furniture; a Colonial house for Colonial or English Georgian furniture. Of course it is possible to combine the furniture of various types and periods successfully in one room but it should be harmonized only by those who know exactly how, why and where.

A great deal of furniture in homes is there for purely sentimental reasons. Because a sofa belonged to Great-aunt Mehitabel or because a cut glass pitcher was given to you for a wedding present does not imply that they

are beautiful or that they should be given any space in your home. Apply this test: if they were eliminated would they be missed? If you decide that your room would look better without them destroy them or at least put them in the attic.

Correct emphasis is another important consideration in furnishing a house. In each room there should be a center of interest. In the living room it might be the fireplace or the table or a beautiful picture. In the bedroom the bed is the most important; in the dining room the well set table, not the buffet laden with silver and cut glass or the plate rail.

Furniture must also be proportionate to the size of the room. A large portrait in a gilt frame is incongruous in a small bedroom simply furnished with rag rugs, cretonne and ruffled curtains.

Balance is a further consideration that is essential to room composition. An authority on interior decoration remarked, "It is somewhat disconcerting to enter a small room and find a black piano across one corner and a delicate Hepplewhite chair in the opposite corner. One instinctively rushes to the aid of the chair. Attraction may be of color, size, shape or texture, and one learns only by constant

practice to see and feel the attraction forces in different objects used."

To know what is good and what is bad in house furnishings study reliable books<sup>1</sup> and magazines, visit museums and attend art classes. Learn the simple fundamental rules that control the language of color, form, line and texture and apply these principles to your home.

## Pictures and Books

The pictures and books in a house are vastly important because of the extent to which they reflect the personality of the owner.

"Tell me what a man reads and I will tell you what he is," said a profound student of human nature. He might have said just as truly, "Tell me what pictures you have on your walls and I will tell you what you are." No two features of a home are as immediate and definite indications of culture and education as are the books and the pictures.

<sup>1</sup> The following books will be helpful: *Interior Decoration—Its Principles and Practice*, by Frank Alvah Parsons; *Principles of Interior Decoration*, by Bernard C. Jakway; *The Art of House Decoration*, by Mary Northend; *Practical Book of Furnishing the Small House and Apartment*, by Edward S. Holloway.

Undoubtedly more bad pictures are found in houses than good ones. This is because many people have a great fear of a vacant place on the wall. Then again pictures are often purchased thoughtlessly. One member of the family will buy a Japanese print at an auction sale because he thinks it is a bargain. Another indulges in a sunset in water colors, while a third buys a photograph of Mt. Blanc. A fourth is carried away with a Maxfield Parrish print. All these pictures are hung side by side. Yet such a collection cannot possibly be harmoniously assembled and placed in any room.

Pictures should seldom be purchased until the house is furnished and the walls themselves tell you what is needed. With this in mind the personal appeal which the picture itself makes to the purchaser should be the reason for its selection.

Family photographs should not be considered as a part of the furnishings of a room that is more or less public such as a living room or dining room. They make a spotty effect and give visitors the feeling that the family is on parade. Keep them for your own private rooms.

Few pictures are enough for most rooms. In the bedroom, particularly, a picture exhibit is out of place. It is not an aid in going to



sleep. When in doubt whether or not to put a picture in a given space use none.

Pictures should be hung at about the level of the eye, although this general rule will vary more or less if they are hung over certain pieces of furniture. There is no use in hanging them at all if they cannot be properly seen and enjoyed. Hang all pictures parallel to the wall, not tipped forward at the top. If possible let the attachment be invisible. If this is not practical hang pictures by means of two inconspicuous parallel wires attached to two picture hangers.

A house where books are in evidence at once suggests that people of culture and refinement are its owners. Books suggest comfort and intimacy and a certain "domestic" or hospitable feeling that adds charm to any room.

There are, however, in relation to books certain sub-classes of human beings who will some day be investigated and explained [says Edmund Lester Pearson, in *Books in Red and Black*]. These include the families of individuals who admit into their dwellings no other books except the Six Well Bound Volumes permitted by the interior decorator as the literary ration of a home. These are precisely placed on the table between a handsome pair of "book-ends" (so called because it is an end to all

normal use of books when you acquire them) and may be employed only for pressing flowers, or as a place in which to hide incriminating documents.

Books should be considered as an essential to every home not only for their decorative value but because constant association with them will enrich your life and give you a wider understanding of people. Books contribute much that is vital to your personality.

### **In Brief**

Allow your intelligence to govern your choice, and your home will be sincere, consistent and suited to your personality. Remember that there are certain fundamental principles of furnishing and design which you have to respect. But give your personality free rein in your choice of color, in your selection of books, pictures and art objects, lavishing upon them your best thought. Then your home will be a true likeness of your self whose personal creation it is.

## CHAPTER IX

### THE CHARM OF GOOD MANNERS

#### The Meaning of Manners

People who ridicule good manners may not know that they are the rules of the game of life. They are as essential to pleasing behavior as the furnishings are to a home. They mean more than knowing how to enter a room correctly or how to hold your fork. They are not bounded entirely by an "after you" attitude and a collection of familiar phrases. Good manners mean constantly thinking of other people's comfort before your own.

Never to be effusive or to display undue emotion; always to show a regard for the point at issue and a respect for the impersonal right; to forget yourself in the larger interests of the event, to please sincerely, to be unselfish—these are the secrets of good manners.

What then are the conventions that have long been established to regulate the rights of

individuals and to create our most pleasing courtesies?

Of course—as a writer on courtesy once pointed out—you can take almost any one of our standard formal courtesies and you can show that it is a heritage of medieval days. For example, what difference does it make whether you shake hands with your right hand or your left? Long ago men used to shake hands with their right hand to show that neither of them was holding back a dagger. A gentleman is now supposed to walk on the outside to protect a lady from the street, but in medieval days housewives used to throw their dishwater out of the window; therefore it was safer for the lady to be near the wall. Why do men tip their hats? Because when they used to wear armour they thought it safe to remove their helmet when talking to a friend. This action, a compliment, passed into our custom of raising the hat.

All of these are customs which we have inherited. They no longer have any logical reason to exist. But like countless others, they are part of the externals by which we are judged. It is practical to conform to the ritual in order not to be mistaken for a boor, just as once it was practical to follow it so as not to be mistaken

for an assassin, to avoid a pan of dishwater or not to be regarded as an enemy.

### **How Can the Rules be Learned ?**

The standard rules governing good manners can be found in books of etiquette where no details are too trivial to be explained. A good manual of social form may profitably be read and studied by everyone.

Much can be learned from observing the conduct of polite people as to the outward forms of society. The rules of society are easily learned and practiced. But genuine good manners are not matters of finish or veneer. They come from a natural expression of gentleness, kindness, intelligence, respect and the desire to please. To be effective, good manners must be inherent.

### **The Value of Good Manners**

No one is devoid of personality who has distinguished manners. The master of good manners is everywhere welcome. Lapses in conversation, dull moments and awkward situations vanish at his approach.

How it pleases us to see a gentleman who is not too preoccupied to remember his manners! On the street car if he is in the company of

a lady and another gentleman offers her a seat, he lifts his hat. Or an elderly woman enters and the gentleman rises at once and, with a bow and a gracious smile, says, "Please take my seat," and then lifts his hat again when she thanks him.

Or perhaps you have experienced that thrill of pleasure that comes once in a great while when you as a customer, ask a question of a clerk and are answered with a polite bow and a smile and a courteous manner. Nothing you seek to learn is too much trouble to be answered. You are made to feel that his greatest desire is to serve you, that he is employed solely to see that your interests are cared for. Once you meet the ideal employee you invariably seek his services in preference to the services of others.

Holworthy Hall, the writer, tells of a man who for three terms was a United States Senator. He wasn't a politician, [said Mr. Hall], and he had never previously held any public office. He was nominated at a time when his party apparently had no more chance than a fish in a furnace. But he was elected, and he stayed in Washington until ill health compelled him to retire. One of his townsmen told me the secret.

"Jim wasn't elected because he never made an



enemy. He was elected because he never lost a friend! And he made a friend out of almost anybody that so much as asked him for a match, because he was so darned nice about it that you'd have thought the only thing he had to do all that week was to give that particular man that particular match."

When manners are real and reveal the personality how potent they are! For is it not the small amenities of life, the kindly expression, the courteous reply, the thoughtful act that make up so much of the pleasure of life?

### **You are Judged by Little Things**

If you consider how much importance you attach to the little things your friends do—or the things they fail to do—you will realize that you too are judged with equal severity in regard to your observance or lack of observance of the rules of etiquette. It's other people's judgment of you that counts, not your own judgment of yourself.

A young woman was invited to dinner at the home of some married friends. The wife excused herself to serve the dinner leaving the husband to chat with their guest. While the guest was talking the man picked up the evening paper and began to turn the pages. His

action appeared so ill-bred to her that she could scarcely go on with what she was saying. After a few minutes the man remarked, "I am doing some accounting for a certain publisher and I want to see what books the firm is advertising tonight." The man had an honorary degree in an eastern college and yet he was oblivious to the fact that he had committed a breach of etiquette. He had failed to respect the feelings of his guest.

If it had been essential for him to glance at the paper before dinner he might have said, during a pause in the conversation, "Would you excuse me if I looked at an item in the paper? I am sorry to interrupt our visit, but it will be just for a moment."

### **The Rudeness of Ignorance**

You see so many people who lack good manners and who do not even know that they are deficient that it makes you wonder if there are not courtesies which you yourself fail to observe through ignorance.

You can be a second story man and yet appear as honest as the skin between your brows; you can be color blind and pretend to enjoy a sunset; but you cannot escape showing your ignorance of manners.

Our ways of doing the everyday things from the moment we begin the day until its close, our entrances and exits, our manner of speaking, laughing, sitting, walking, talking, meeting people, entertaining them and being entertained by them, giving orders, doing business—all these form an exterior which is all most people get of us. You may be pure gold inside but you can't ask a busy world to stop and mine you.

Lack of good manners blights at every touch and cannot be excused through ignorance. If there is apparently no way of knowing whether or not it is correct and thoughtful for you to do a certain thing you can always ask. A person who wishes to do the right thing because it is the considerate thing will never be ashamed to ask and will always find an answer.

How often we see men wearing their hats when they shouldn't; women accepting a seat in a crowded street car without saying "thank you"; sales girls indifferent to the troubled customer; young people oblivious to the fact that they owe respect to their elders; men and women not paying their bills until forced to do so, or who willingly pay half the dinner but forget to share the tips; those who yawn and

stretch noisily; who stare; who blow their noses loudly; who are irritable over the telephone; those of the stronger sex who get into a street car still nursing a lighted cigar to the discomfort of the other passengers and in defiance of the rules; men who fail to ask permission of the women present before smoking; women who show their temper to or before inferiors; who neglect to call at the hospital when their friends are ill—but why go on? These are just a few of the little things of which there is such profound ignorance. Yet ignorance in such matters is surely a form of rudeness.

### **Manners are Minor Morals**

It has been well said that manners are minor morals. A careful analysis of the causes of bad manners seems to show that the majority of offenses against the minor morals can be referred to two causes—selfishness and obtrusiveness.

Under the first heading can be classed all offenses against good manners which show disregard for the rights or comforts of others. The man who seats himself at table without seating the women present; the road hog; the sprawled person in the street-car taking up more than his share of the seat; the woman who

interrupts the other members of her family by reading aloud without their permission, or who talks aloud or whispers during the performance at a theatre or who reads the titles of a moving-picture out loud; the thoughtless person who passes in front of someone seated without apologizing—these are selfish people. The prime thoughts in their minds are of their own affairs.

The reason why we are forbidden by good manners to do many things, to slam doors, to drum on the piano, to be late, is that the doing of such things gives pain and causes inconvenience to someone.

An observing social critic once remarked that the person who has no manners at all has good manners. What is meant by this is that quiet manners attract no attention. Their greatest charm is their unobtrusiveness, just as the distinguishing mark of the well dressed person is that his dress is not conspicuous. Here are a few of the most common examples of obtrusiveness:

Interrupting a conversation. Exhibiting curiosity about the affairs of others. Indulging in familiarities. Displaying your affections in public. Offering advice in a way that assumes that your opinions are superior to the opinions

of those you are advising. Borrowing any of the possessions of your friends. Loitering in public places making a conspicuous, if charming effect. Parading your virtues, calling attention to the fact that you do not smoke nor drink. Deliberately shocking people. Apologizing too much.

### **Mannerisms**

Many a personality has been marred by unattractive mannerisms which could easily be remedied by will power. Such things as biting your nails, drumming with your fingers, scratching or patting your head, jingling your keys, are annoying to all who observe these habits. They should be overcome as quickly as possible as they are sure to detract from your speech and manner.

### **Company Manners**

A young man once remarked, "I never learned manners at home because we never had any company in our house." As though manners were a company affair! Good manners must be practiced every day, particularly in the home.

Homes where no member can have any little plan or secret preference without being beset by the other members of the family or the



parents for explanation are always unhappy homes. You doubtless know of such homes—where no member can bring in a favorite play-mate or companion or carry on a correspondence without arousing a kind of jealousy on the part of the others. Homes where no one can indulge in any little idiosyncrasy in regard to dress or food without being “guyed” by the others. Homes where all are rendered unhappy by irritating criticisms, and slurring remarks.

“I know why Grace put on her voile dress when she went out,” says the uncourteous sister when Grace goes for a walk and returns home with a young man whom she happened to meet. It should be your right to think your own thoughts without comment and to go your own way as long as it hurts no other person. Perfect freedom of all the members of the family is one of the essentials of a well mannered home.

### **Treat Your Wife Like a Stranger**

Some years ago there appeared in a popular magazine an article called “Treat Your Wife Like a Stranger.” It was a story of a man who wanted to be happy in his home, wanted to get away from the nagging, quarreling, fretting that frequently mars home life. He tried several plans but without great success. Fi-

nally he hit upon the idea of treating his wife like a stranger and this is how it worked:

One makes a constant effort to be entertaining, to make a good impression, to be courteous and considerate to a stranger. The man had treated his wife that way before they were married.

The man came home after a busy day and found his wife looking cross and tired. It had been a hard day for her. She said tragically, "The groceries didn't come, the baby spilled the milk and there's almost nothing in the house to eat."

Now suppose the man had been taken home by a business friend for dinner and his friend's wife had met him at the door with a similar announcement. The man would naturally feel sorry for her and do his best to make her feel that perhaps it wasn't such a tragedy after all.

The man decided that if he would do this for a stranger why could he not do at least as much for his own wife? Treat her as well as a stranger! Make her glad he had come home instead of worried about it. Make her feel that he sympathized with her instead of making her feel that he was just a husband who was pretty handy with harsh words.

The plan worked. The husband carried it

even further and tried to be as entertaining in his own home as he would be when visiting a strange household. He tried out his new jokes on his family—and found it the most critical audience in the world. But that didn't discourage him because he discovered that a story that the family *did* laugh at was a real "bang-up" story.

The whole atmosphere of the home changed to such an extent that it seemed as though the wife must be following the same plan. Perhaps she was, for the scheme has a wide application. It can be tried on any member of any family. They may be surprised—but they'll like it immensely.

How different the story is from that of a certain middle-aged woman who confessed that her husband had made her unhappy all of their married life by one small offense. Shortly after they were married the wife tried to persuade him not to use a toothpick after his meal. She pointed out that it was an ugly ill-mannered habit. The husband only laughed at her and asked her if she thought a little thing like his use of a toothpick could ruin their marital happiness? The more the wife argued the more obstinate her husband became. It was their first quarrel and he wanted her to know who

was the head of the house. All through life he persisted in the toothpick habit through sheer "pigheadedness." It was his outstanding fault, in the eyes of his wife. In other ways he was a "good" man. He never missed a Sunday in church, and had no vices. She couldn't get a divorce on the grounds that he used a toothpick. But what pain she must have suffered! Almost any woman would rather be married to a polite embezzler than to a man who picks his teeth or eats with his knife.

### **Business Etiquette**

When it comes to business etiquette there are plenty of "don'ts."

Don't rush out of doors ahead of older members of the organization or of visitors.

Don't remain seated if older members or visitors stop to talk. The seniors in offices are entitled to a certain superficial respect.

Don't take liberties with the papers on a man's desk by pushing them aside to show him something.

Don't pull your chair too close to the man with whom you are talking.

Don't try to make an impression by talking in a confidential tone.

Don't enlarge upon your abilities (when

applying for a position) without also making it a point to find out just what is expected of you.

Don't answer your chief with "I dunno," when "I don't know, sir," would have been a better answer.

Don't encourage coquettishness in the women employed in the office. Men and women in business should always treat each other with formality even if there is but little difference in their ages and in the positions they occupy. Too easy manners are unbecoming.

Don't treat visitors with condescension. People coming in should be treated with deference by office boys and information girls. Incivility on the part of anyone reflects on the organization as a whole.

Don't be irritable over the telephone. Avoid long social conversations in business hours.

Don't forget that other people in the office may be busy even if you are not. Wasting the time of others by telling jokes or talking in a loud voice about your affairs is inconsiderate.

Don't hesitate to straighten out anyone's difficulties or misunderstandings.

Don't be indiscreet in listening to a conversation that is not meant for you. When such an occasion arises it is better form to leave the

room on a slender pretext or on no pretext at all than it is to remain.

Don't assume credit for work you haven't done, for ideas that aren't yours. Be generous in giving credit where credit is due.

Don't receive a visitor in your shirt sleeves. In witheringly hot weather a man may, however, go without his coat when no visitors are present, even if there are girls employed in his office.

Don't go over the head of your immediate superior unless the circumstances are unusual, in which case he should know that you are doing so.

Don't give reproof to one man or woman so that the whole office force hears.

Don't seat yourself before your visitor is seated. The caller should be the first to extend his hand. Women should be conducted to the door or the elevator unless their call is trivial or the man whom they came to see is working under high pressure.

Don't give an audience grudgingly. It is better to refuse to give it altogether.

### **Summary**

This chapter lists so many details that must be learned, remembered and practiced, that



it would seem that courtesy was confined solely to the observance of little things. And so it is, to a great extent. The difference between polished and boorish manners, between diamonds and coal, is only a difference in the arrangement of infinitesimally small particles or elements. The difference between good and bad manners is likewise often a matter of trifles. As somebody has said, "Perfection is made up of trifles, but perfection is no trifle."

All this talk about behavior may seem trivial, a bit childish perhaps. But as you have read it have there not popped into your mind several persons to whom you are sure this point or that point would apply? People whose personalities would be so much more pleasing if their manners were a little more charming? It does not apply to you, of course, but to Ralph or Julia. If you could only get them to pay more attention to the courtesies of life!

## CHAPTER X

### MAKING THE MOST OF YOUR GOOD POINTS

#### Individuality is Essential

The story is told of six girls from a finishing school who were invited out to tea. One of them had to leave early, and as someone remarked, it was impossible to remember which one had left. All had bobbed hair, tweed suits and the same type of hats and shoes. They were all talking and acting alike; all using the same slang and the same vaudeville patter. No one of the girls stood apart from the others.

Individuals differ, yet many of us do things about the same way that our friends do them because we are afraid of being criticized if we don't conform to their ideas. This is perfectly natural. But if we accept the notions of our friends too far it is bound to obscure our own individuality.

We must protect ourselves against being so

like everyone else that we do not count as a real person at all. We must think of ourselves in opposition to our friends sufficiently so that our personalities will be distinct.

### How to Take Stock of Your Assets

So far this book has pointed out a number of fundamental qualities that everyone should have in order to possess a maximum of personality. This chapter is to help you personally determine those individual characteristics which you should emphasize in order to make your personality unique.

The good points which you should cultivate are those which are natural to you. You may have been born with some of them, such as a sunny disposition or a love of color. Others, such as fine manners or a pleasing voice, you may have acquired. In all events the characteristics which you should emphasize are those which are a part of you.

Most of us know what our good points are. If you don't know offhand sit down with a pencil and paper and think about yourself until you can list five or six of your best qualities. Or ask a friend to tell you the things he likes best about you. Perhaps your list will read somewhat like this:

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I am ambitious.

I am not easily discouraged.

I pride myself on my attractive personal appearance.

I play the piano fairly well.

I have many friends and am genuinely interested in all that concerns them.

Now in the light of this list consider whether you are making the most of these advantages. When you are discouraged look over your list and you will gain confidence.

Can you imagine an advertisement that pointed out the weak points of the product it was intended to sell? Would a shop-keeper put his most unattractive ware in his show window? No. But many people hide their good points and parade their poor ones.

If you are fortunate enough to be talented, usually your talent will head your list of good points. If you play or sing or recite let others enjoy your talent; do not hide your light under a bushel saying, "Oh, no. I really can't," or "I don't feel a bit in the mood for it tonight."

So few people are blessed with talents that it seems a pity when they do not share them with others. It is not only society's loss but a loss to the individual. If he does not take advantage of his assets he fails to take advan-

tage of those things which make his personality stand apart from the personality of others.

## Has Everyone Some Good Points To Build On?

Even though you are not talented you possess at least one or two characteristics that you could cultivate. For example, several individuals come to mind. They are just average ordinary people whose good points are obscure but who possess them nevertheless. Let us list their good points and see how they might develop them.

The first is a man, about 25 years old, and somewhat immature for his years. He is not striking looking and has no talents. He is shy but he will overcome this quality as he grows older. Good point Number 1 is that he is a likable sort. When you tell him your troubles he sympathizes with you; he never laughs at you nor betrays a confidence. This likable attitude is a quality that he should cultivate. He ought to make it a point to ask you about your baby and your invalid mother and whether you are entirely free from the rheumatism that was troubling you during the cold weather. It comes natural for him to be sympathetic and he has an unstudied hold on his friends which he should make the most of. Other

good points are his lack of artificiality and his enthusiasm for outdoor life.

Next let us analyze a young woman who has a very small capital but who has not invested it to the best advantage. She has a turned up nose and freckles. She is not very clever, not witty, not beautiful. She thinks her style demands that she look shy and mysterious. Instead of that she should do her hair up neatly, substitute her languishing clothes for tailor-mades and look straight into the face of the world with the natural expression of her honest blue eyes. She should make people feel that they can depend upon her; that her judgment is sound and her word is always to be relied upon. That is the way in which she would make the most of her good points.

The second man is in his early forties. He is not a profound thinker. He will never be able to do the detailed work that his business requires. The well thought out plans must be executed by someone else. But he makes a good impression. This is his first good point. What he needs to do is to back up his impression so that you will hold it. His manners are pleasing on first acquaintance, but sooner or later he gives himself away. He forgets that manners must be habitual. If this man would



apply himself, he could be an excellent salesman. With very little effort on his part he could make and keep a large number of friends and acquaintances.

### Plain Girls

You see so many ordinary insignificant girls and women these days who are neither tall nor short, fat nor thin; who don't look like vampires or baby dolls, who are just plain nice girls.

What good points have they to emphasize?

Every girl is a type. Inside of everyone of the so-called insignificant girls is some quality that makes her different from the others. No girl wants to be a nonentity. Every girl wants to count, to be magnetic and complete. And this is possible if she will find one stone to start building on.

Let us take one girl as an example. She is dreamy, quiet, appreciative, tender and restful. She possesses the quality of wistfulness.

To make the most of this quality she must never once let herself dress or talk along any one else's line. She mustn't go rushing about slamming doors and trying to impress people how busy she is. A wistful girl is reposeful and easy to live with. She looks wise, watches and absorbs. Imagine a wistful girl pulling back

her hair and wearing a hat that is a fair imitation of a man's derby. Or a strictly tailored suit. She should wear her hair softly and dress to type, choosing clothes that accentuate her wistfulness. Her hats should make you say, "How adorable!" not "My but that's smart!" Her clothes need not be drab and colorless but she should choose soft delicate tints rather than strive for startling effects.

Magnetism comes from within. It is controlled by your thoughts, your desires, your cast of mind and your heart. A plain woman can be as magnetic and interesting as a beautiful woman if she is herself and if she cultivates her inner charms.

### **A Homely Woman Gains Large Rewards**

Mrs. Lydig Hoyt likes to tell about a friend of hers who is so essentially homely that you would think she would be self-conscious about her large hands, thick lips and long pale face. Yet she is a fascinating woman who is much sought after.

In the first place she has extraordinary imagination, loves beauty and is extremely intelligent. Last but not least she has inordinate skill in adapting the commonplace fashion to suit her own needs. She could don a middy

blouse and still look bizarre. She holds enviable court in her small apartment. She goes everywhere, and to be asked to one of her simple dinner parties is a rare treat, for she has a way of turning the trivial events of the day into thrilling adventures. She keeps her dinner table beguiled and fascinated with consummate cunning. People say of her, "What a stunning person!" "What a raconteuse!" and "What magnificent taste in clothes!" All the while she chuckles, tongue in cheek, for she knows she is only using her little means at hand to gain these large rewards.

### **Express What is Within You**

Many of us let the people with whom we come in contact make nonentities out of us. Perhaps these people have judged us from externals and do not know our hidden charms. Or perhaps we have formed the habit of becoming human radios recording only the ideas and sentiments of others. We cling to the same narrow ideas and the same little group of friends. It is easier to stay on the beaten path. The years find us more and more dull and narrow because the only existence we have been willing to investigate has been dull and narrow.

Take the trouble to form your own opinions, after having considered those of others. This will help you towards individuality. Be what you are as well as you know how. A great many of us try to be what we are not. This defeats its own object as far as personality is concerned. The moment you express something that is not within you, you are striking a false note, and nobody worth impressing is impressed by you.

Coolidge could not adopt the jovial manner of Taft any more than Wilson could have adopted the hearty manner of Roosevelt. What is charming in one person is disgusting in another.

It is as sounding brass and tinkling cymbal for a poetic sort of girl to jam her hat down over one eye and put on that "My-but-I'm-the-busiest-little-thing-in-the-world. Six-engagements-for-lunch" expression. On the other hand no girl with a saucy nose and freckles has any business to try and look poetic.

### **Cultivate Vital Interests**

It is within the power of all of us to cultivate vital interests that will make us appear more worth while to other people. An interesting woman has become an authority on Gypsy life

and it is most entertaining to hear her tell how she has gained the friendship of this unique people and what she has learned about them. A man of keen intellect has made a study of the Russian situation. He has read extensively on Russian history and economics. He follows every article and dispatch and has such a thorough background that he is generally able to discriminate between those reports which are true and those which are false. He is so interested in his subject that it is a delight to hear him talk.

Individuality does not consist in doing things differently from other people but in being vitally interested in the thing done. The singer who rises on her tiptoes and looks heavenward when she sings a high note, who gestures and sways, is not nearly as convincing as the singer who is entirely free from the appearance of showing off but who really feels what she is singing.

### **A Star Who Capitalized Her Handicap**

What apparently was a handicap rather than a talent has been capitalized by Charlotte Greenwood, the Broadway star. She used to be miserable, unhappy and uncomfortable because she was so tall and thin. She was ashamed

of what she considered her awkwardness. Then she discovered that these very things were the greatest assets that she possessed.

"Instead of fearing that I would be laughed at because I was tall and skinny and made queer motions," she says, "I realized that I had been hiding the golden egg which the goose Nature had accommodately laid in my lap. So I joyously proceeded to be natural and from that moment my fortune began to improve."

Her good luck came the day she realized that her extreme height and even her awkwardness could be worth something to her. She is now one of the highest paid of musical comedy stars.

We all have good points that could be made to contribute to our success. The trouble with most of us is that we don't try to develop the traits that Nature gave us. We either become poor imitations of those around us or look enviously on what other people have, instead of making the best possible of what we ourselves have.

### **Two Examples of Salesmanship**

Two AI salesmen who both call on the same trade were telling how they do business. Their



methods were so different that it seemed incredible that they could both be right in the way they handled their sales. Yet they both were right, for each man was making the most of his native abilities and selling his own personality along with the product.

The trade upon which these two men called was, as they expressed it "hardboiled." It was hard to get the attention of the men with whom they did business. They were not interested in frills of affectation.

The younger salesman, Redding, a husky, good-natured man of large proportions and a frank open face, tells how he entered a large store where several people were waiting to see the proprietor. The preceding people talked in a low modulated tone. At once Redding sized up the situation and saw that the proprietor was abrupt and hard to interest.

When Redding's turn came he stepped up to the proprietor and thrust out his hand. "I'm Redding of the Original Sterrett Heater Company, the *Original* Sterrett Company," he boomed out in a large clear tone. The proprietor was shaken into attention. Then Redding said, "And how is your conduct today?" The proprietor was perceptibly perturbed. Who was this young man and what did he think

he could "get away with"? He looked up sharply to put Redding in his place as he would have done any other salesman. But Redding was looking down at him from his great height, a large expansive smile covering his face. There was evident good humor in his remarks. That smile on his frank genial countenance was contagious. The proprietor himself broke into a smile and admitted that he was never good unless he had to be. The ice was broken.

Redding sat down and told his story as he would have told it to an old friend. The obstacles that made it hard for most salesmen had been swept away. Redding had realized that his geniality and good humor were his good qualities and he had made the most of them in business.

The older salesman in the same company is an entirely different type. He realizes that he can't use Redding's tactics. He is dignified and formal. He commands the attention and respect of his prospects by his serious convincing story about service and the company's desire to please. His friendliness is genuine but always reserved.

It would be foolish to advise anyone to follow either of these two plans of selling. What makes one man a success often causes

another to fail. Each man must work out his own appeal based on his own characteristics.

If you make a mistake in your selling arguments (and this applies equally to most other things from feeding the baby on the wrong formulæ to the failure to secure the nomination for presidency of the United States) the only way to profit by these errors is to think about them until you can put your finger on just what you did that was wrong. In this way, and in this way only, will you be able to avoid similar mistakes in the future.

### Dare to be Yourself

A recent book on business etiquette tells the following incident which still further illustrated the bromidic piece of advice "Be Yourself."

A number of years ago in an upstate town in New York there was a shoe store which had been built up by the engaging personality of the man who owned it. He had worked his way up from a tiny shop in New Jersey where, as a boy, he made shoes by hand before there were factories for the purpose, and he had always kept in close touch with the business even after he owned a large establishment and had a number of men working for him. He stayed in the shop, greeted his cus-

tomers as they came in, and many times waited on them himself.

When he retired from active business he sold out to a man exactly his opposite in temperament, as good a man, so far as character went, as himself, but very quiet and taciturn. A woman who had always patronized the shop and was a friend of them both came to him soon after the transfer was made and said, "Now, Mr. Tillis, the reason the place has prospered so is on account of the personality of Mr. Kilbourne. His shoes are good but people can get good shoes at other places. They come here because of Mr. Kilbourne. They like him, and if you are not careful they will stop coming now that he is gone. You've got to smile and show them that you're glad to see them."

Mr. Tillis felt that the woman was telling the truth. He decided that he would stay in the shop and greet each customer with a gladsome smile and make himself generally pleasant and agreeable. The next day he was fitting a shoe on a woman who was also an old customer and a friend of both men. He was smiling in his best manner and congratulating himself that he was doing very well when the woman abruptly took her foot off the stand. "What are you laughing at?" she demanded.

Some years later he told Mr. Kilbourne about it. "I decided that there was no use in me trying to be you. You'd been yourself, and I made up my mind that I'd be myself."

And that is, after all, the best rule. Dare to be yourself and do things in your own way. It will strengthen your personality and improve your self-confidence and initiative. People will think infinitely more of you if you are yourself—your best self. Just try it and see.

## CHAPTER XI

### THE ART OF PLEASING

#### A Chapter on Friendship

Some people cannot understand why they have so few friends, why they are loved by so few.

The reason is obvious ninety-nine times out of a hundred. The people who lack friends are those who test the bonds of their friendships, pulling upon them to see how much strain they will stand. And when they snap—as they invariably do—these people say that their friends have proved unworthy.

They fail to realize that a good friendship is a fragile thing that requires care in handling.

Much that pertains to friendship resolves itself into knowing how to be pleasing to others. In order to make and keep friends you must be familiar with those things that will make people admire you. You must also know how to avoid all things that tug at the bonds of friendship.



It will be the purpose of this chapter to discuss the qualities your friends demand of you.

The rule governing friendship can be briefly stated:

The way to make and keep friends is to show them your best self. Appear to your friends something even finer than you know yourself to be. Show the red apples that lie on the top of the measure. Let the knotty fruits that lie below remain hidden from their eyes. This is not the two-faced proposition that it might seem. If you have a little streak of temper in your make-up which you repress it does not follow that you are a hypocrite. It shows that you have your emotions under control and that you are making an effort to overcome this quirk of character. So it is with all your shortcomings. It is to your advantage from every point of view to conceal them.

## Why Friends are Important to Your Personality

If you think about the people you know who have few friends you will find that they are only half developed. Whole sides of their natures are locked up and have never been exposed. This is because all the different traits in our natures get aired through our friends, the trivial as well as the significant.

You know quite unconsciously how one friend makes you witty; you always seem wise when you are with another; still another makes you large and magnanimous; but with a fourth you appear stingy. You let yourself out piece-meal, so it seems. Only with a host of varied friends can you express yourself to the fullest. Each friend calls out some particular trait in you but it requires the whole chorus to teach you what you are.

Friendships nourish and support your personality. Each friend is a key that unlocks one aspect of it. To lose a friend is to cut away some part of yourself.

As someone has said, "You should get friends as you would get food and drink, nourishment and sustenance. You should keep them as you would keep health and wealth, as the infallible safeguards against misery and poverty of spirit."

### **The Value of Friends in Business and Society**

Friends, aside from the many other values which they possess, often have a legitimate cash value. Many a young man has secured a position or had business turned his way by means of his friends. In society the woman with the knack of making and keeping friends

is always popular. The last thing you should do, of course, is to cultivate friends for their value in a business or social way. They must not be regarded as interest on an investment. At the same time it is gratifying to know that you have the admiration and respect of your friends to such an extent that they are willing to confer upon you some tribute or distinction.

Now let us consider in detail the sort of a person you must be if you want to make and keep your friends.

## 1. An Agreeable Person

You yourself hate to be regulated. You like to be appreciated and approved. So do your friends. Agreeable people are comfortable people to get along with. They do not scold, nag, find fault, discourage or criticize.

Scolding is something that you should never be guilty of doing. Scolding is not the same as reproving or as standing up for your rights. These things are frequently necessary, but scolding is never necessary. When you clash with a friend it is oftentimes best to speak firmly and to compel respect if you cannot give in to the point at issue or overlook it. You must either cure the evil or adopt it but never on

any account degrade yourself to scold about it.

In a single evening some people can disseminate enough discomfort and irritability to make everybody miserable for a month. Much fault-finding is done to relieve exasperation. This is the height of stupidity because the worst of fault-finding is the way it reacts on you. It tends to narrow you just as surely as appreciation makes you broad. Furthermore the greatest disadvantage to which you can be placed in the eyes of friends is that of losing control of your tongue. The person who controls his tongue controls everyone.

Did you ever know of a sarcastic man or woman who could keep his friends? The talent for being sarcastic is a dangerous one. The temptation to be bright and interesting and to attract attention by the use of sarcasm is very strong, for nearly all will be interested in it and enjoy it for awhile. But in the course of time the sarcastic person is sure to lose his popularity.

Agreeable people avoid talking about the things they know irritate their friends. A certain young woman broke her engagement because her fiancé was forever talking about his ancestors. As she came from lowly stock this irritated her. We frequently meet people

who seem possessed to harp upon these subjects that annoy us.

Be *for* things. When a friend gives up what looks like a good job for reasons of his own don't tell him that jobs are scarce and that he lacks stick-to-it-iveness and that times are hard. Give him your co-operation. Cultivate enthusiasm.

## 2. A Cheerful Person

Gloomy people are never popular. So if you are naturally a gloomy person conceal it. If you think constantly of your troubles try to get over this habit by turning your attention to other things. It is not a difficult matter to control your thoughts. Self-control once acquired will be an important factor in keeping your friends. It will not only make it possible for you to appear cheerful when you are depressed but it will help you in countless other ways. You will be able to keep silent when your temper is getting the better of you. There is a dignity about silence that is impressive and effective.

The true atmosphere of friendship is a sunny one. Grief and discouragement do not thrive in it. The friendship of two men, as a rule, is a finer thing than the friendship of two women

because men seldom pour out their grief to each other as women so often do. Friendships in which people tell of their sufferings and receive sympathy are of the lesser order than those more robust friendships which console each other by a constant pervading sympathy which is felt rather than expressed.

The most considerate wives are those who don't worry their husbands over domestic details. It is one thing for a husband to talk over his business with his wife and another for him to tell her only his business worries.

A sense of humor is a priceless possession, but what is equally to be desired is a rich vein of appreciation of the humor of others. How we enjoy to hear someone laugh as though he were amused, not like a man discharging a painful duty!

### **3. A Person Whose Feelings are not Easily Hurt**

An attractive young woman married a man whose outstanding fault was his lack of tact. In the first years of their married life he frequently said thoughtless unkind things to her that would have caused many a wife to become righteously indignant. This wife refused to be offended with her husband. She lived up to her code of ignoring what she did not like. She



never said an unpleasant word to him nor put herself in an unattractive mood. She never let her husband's acts upset her or make her lose her temper or appear badly. She had her code and it got her past the snags. Her reward came slowly as her husband dropped his tactless ways and in a few years overcame a life-long fault.

If this young woman had been sensitive—or allowed herself to be easily hurt—her whole married life would have been unhappy.

Sensitiveness is the cause of more real suffering than any one thing. Your thoughts are responsible for it. It is not so much the fact that someone has criticized you as it is what you yourself think about what was said.

Thoughts can cause very real pain; pain as real as a toothache or a headache. The only way to overcome sensitiveness is to master your thoughts. If a thought distresses you get rid of it.

Of course you can't keep a thought out of your mind just by willing not to think it. Do you remember the story of the peasant who went to the magician to learn how he might find the hidden treasure? The magician said the secret was a very simple one.

"All you need to do is not to think of foxes'

tails for three days," he told him. "If you will do this I will reveal to you the hidden treasure."

Of course the peasant couldn't keep from thinking of foxes' tails to save his soul. Neither can you keep from thinking that someone said you were selfish or insincere by willing not to think of these things. What you must do is to dodge your thoughts. When the irritating thought comes to you read a story, write a letter, play the piano, anything to divert your mind. Practise this until it becomes easy for you. Refuse to be offended by what is said to you or about you. Avoid people who wound you but do not despise them, for sourness reacts only upon yourself.

Resolve never to let your feelings be hurt and you will not only overcome sensitiveness but you will also be doing much towards developing your personality.

#### **4. An Appreciative Person**

We all love to be complimented on something we have done. When the man for whom you work comes around and says, "That's a good piece of work," how it sets you up for the rest of the day! It makes you pleased as Punch. Appreciation is the oil that keeps friendships in running order. But it should be a good

grade of oil and free from adulteration. If the man you work for or the woman who is the leader of your community has reached a position of power you may be sure that he or she is a person of strong feelings who likes intensely and dislikes just as keenly. It is because of these qualities that these people are where they are. They have wanted things more poignantly than others did. And these people respond deeply to the people around them.

Appreciating the people you work for (this does not mean toadying to them) implies that you understand their aims and are in sympathy with their methods. Naturally your employer is more eager to promote those who understand his purposes than those who cross cudgels with him.

Compliments, if sincere, are a great boon to friendship. Most people don't give nearly enough of them. They may *think* any number of nice things about their friends but that isn't enough. If you like the new way your sister is wearing her hair or the article your brother wrote for the paper, tell them so.

Every woman who cooks her own meals likes to be complimented on the dishes she has made. It would please her if you said, "You must tell me how you made that pudding, if it isn't

a secret. I wish I might take cooking lessons from you, everything you make tastes so good."

It is always a kind thing for a woman to prepare for dinner those delicacies which she knows her guests enjoy. Whenever a young girl who is very fond of artichokes goes out to dinner with a certain young man he always orders artichokes for her in addition to whatever else she has expressed a desire to have. You may be sure she is pleased by this thoughtful act.

If a friend has accomplished some piece of work, embroidered a new luncheon set or been promoted to a more responsible position and you know about it it is the height of rudeness not to speak of it. Yet many thoughtless people lose friends because of their failure to appreciate them.

A young girl married a man who is the soul of goodness but who never will be a success in business. "But what does it matter," she said. "We've been married six years and he treats me as though we had only been married yesterday. That's worth more than money."

You will find that one sort of compliment that always pleases is to congratulate a man or woman on something he or she does well aside from his own business or profession, or to take

them for skilled practitioners in another profession. Try it on your minister. Instead of saying, "That was a helpful sermon you preached," say "As I listened to your forcible argument and your clear logic I thought what an admirable lawyer you would have made!" Then he will answer, "Do you think so? I myself believe I could have been a lawyer. When I was a young boy I was undecided whether to go into the law or the ministry."

Few people like to have compliments flung at them but no man can resist the admiration of others if it is sincere. An appreciative person brings out the best in others in all his relations with them.

## 5. A Courteous,<sup>1</sup> Tactful Person

One of the most desirable possessions for anyone who wants to keep his friends is tact—the power of moving through life without constantly coming into collision with people and things and opinions. And yet no rules can be laid down by which you can learn to acquire tact. It is rather the natural result of a disposition to make people with whom you are associated comfortable and happy.

<sup>1</sup> The value of courtesy has been discussed in the chapter, *The Charm of Good Manners*.

Some people boast that they say things right out. "I'm blunt," they say. "When I don't like a thing I say so."

On some occasions it's a good thing to take a frank stand. But it is scarcely ever necessary to say things that will wound and antagonize everyone around you.

An excellent old gentleman of superior intellect and culture often complains that he has few friends. At a literary society of which this man is a member another member made a statement about a matter under discussion in the society. The old gentleman arose and said bluntly, "That is not true." Everyone was astonished and listened almost indignantly while he explained that his fellow member was mistaken. It would have been entirely easy and proper for him to have asked permission to correct a misapprehension. This could have been done in such a way as to wound nobody's feelings.

Those who studied history in the middle western university under one of the ablest of our American historians will never forget the genial and tentative way he had of correcting one's mistakes as if the matter admitted of many opinions. If, for instance, a student were to say that Columbus discovered America



in 1492 B.C. he would reply that most historians put it more than 2000 years later, but that of course it was difficult to arrive at exact accuracy in these matters. Thus one never felt snubbed by him.

A visitor said to a proud young mother, "What a good looking baby. Whom does he take after?"—not a very tactful remark.

The friend of an author picked up her latest book. "What an attractive binding!" she exclaimed. And that was all she found to say about the book. She might as well have said nothing at all for the binding was chosen by the publisher, not by the author—another tactless remark.

"What a good looking tie you have on, Father!" the children exclaimed at dinner. Pleased and self-conscious Mother waited for him to say, "Yes, Mother gave it to me for my birthday." But did he? No. Not a word except, "Yes, it does go well with my suit."

Tact is important to friendship because behind the best of it lies the knack of being so agreeable yourself that no one can be disagreeable to you. It is the desire to make people comfortable and happy and to avoid irritating and wounding.

**6. A Sincere Person**

If you would keep your friends keep your word to them, especially in small matters. We like to feel that we can depend upon our friends. When a person promises to do something and hasn't the slightest notion whether or not he will do it, we don't care either to work or to play with him.

Although perfection is not to be expected of anyone, still untruthfulness and insincerity are defects of character that are unpardonable.

The habit of gossiping is a form of insincerity. Of course it is a temptation to repeat some entertaining bit of gossip about a friend. It takes practice in self-control not to pass it on.

Yet how we all dislike those who gossip about us.

If someone is in trouble the sincere person doesn't call up and say, "Be sure and let me know if there is anything I can do." He gives the situation his best thought and then goes ahead and does those things which he thinks will be forgotten by others.

A sincere person never says, "Do come and see me!" and then forgets to set a date. The person who sincerely wants to see you says, "Won't you take lunch with me on Friday?"

The person who is sincerely pleased with the

gift you sent not only acknowledges it but refers to it later. "Some of the pages of that book you gave me last Christmas made such an impression on me that I often read them over." Such sincere gratefulness is rare but how genuinely pleasing it is to know that the present you gave with so much thought was really liked.

### 7. An Openminded Person

It is difficult to be liberal and not be lax. It is difficult to let people have their own opinions when you do not share them. We all like to improve people. We like to have them conform to our viewpoints.

Many a moralist riles against society simply because other people's opinions are not warped to fit his own. Many a man who has had a great ideal has lost it because of the rigidity of his own mind. He has not had the grace to yield little points to other men.

You can have opinions and preferences of your own and still be tolerant of others who do not agree with you. You can stand up for your rights and be loyal to what you believe and at the same time grant others the same privileges.

If you have a tendency to be narrow get out of your class and mingle with all sorts of men.

You may learn from Salvation Army Workers, from the newspaper men, and from that group of actors and actresses that you scorned to go around with. Even the sewing lady and the elevator man can give you some understanding of the universe if you give them a chance.

There is plenty of room in the world for all kinds of creatures if they would all adopt the motto, "Live and let live."

Jealousy is one of the worst enemies of large mindedness. So few people are sincerely glad over another person's success. Didn't you feel a pang of jealousy when you heard that the salesman who entered at the same time that you did got a raise and you didn't? Your friend was chosen as the company's delegate and you thought you would be elected, or your neighbor inherited a fortune from an old uncle—weren't you a little jealous?

Jealousy is the meanest of the things that keep friends apart. If you are subject to it remember how petty it is and try to overcome it. Make yourself genuinely glad over another's success.

Dr. Frank Crane in writing of jealousy says, "All contempt for others springs from our own self-conceit. If we can manage to be humble we shall escape many a fire in the mind, many

a bitter, sour thought. Only humble people are sweet-minded. Humility is not mean and servile. It is one of the greatest virtues one can enjoy."

It is for you to follow these hints in so far as they apply to you in your relations with your friends, your family and your business. You can add to them, too, from the stock of your experience. Friends are such a valuable asset in the development of your personality that you cannot afford to lose even one friend through your carelessness or ignorance.

## CHAPTER XII

### THE BACKGROUND OF PERSONALITY

#### Personality and a Well Rounded Life

No analysis of personality can be complete unless it is made in relation to the individual's life as a whole.

You have seen that the first principles of personality are important because it is by such things that the people whom you meet judge you. Acquaintances have no time to study you carefully; their reactions are swift and immediate. If they are not attracted to your personality you may never have the opportunity to exhibit those finer qualities which you possess.

But once the first principles are mastered you should go a step further. It is important that you see your personality in relation to the broad background of your life as a whole. You should analyze yourself to find out whether or not you are well rounded and cultured, whether your education has been so diversified that none of its



important aspects has been neglected. It will be the purpose of this chapter to help you make such a study.

### How Culture May be Obtained

If you examine critically the lives of people about you one of the most disheartening facts that you will discover is that few people are well rounded. Even scholars with college degrees or those whose names are in *Who's Who* are often lacking in a sense of the whole scheme of things of which their particular branch of learning is a part. A great mathematician may not be able to live in harmony with his fellow men. His information may, for the most part, be sterile and lifeless. A learned professor of science may be ignorant of the world of art. These men are not well rounded because they are lacking in the cultural side of education which can—and must—give an understanding of life as a whole and show a clear way through life.

Nor are schools and colleges sole custodians of knowledge. Access to it may be had without them. This fact will appear more obvious if you recall how few college graduates emerge today with any understanding of the realities of life. Few have learned how to get through life

with a maximum of usefulness and a minimum of harmfulness and wretchedness. Both education and culture can be obtained just as well—if necessary—without going to college. But you must first believe this if you are to set about self-education in the proper spirit.

The best educated and the most cultured men and women in the world are found to be self-educated whether or not they have had a formal education. Most great scholars will agree that they have learned more by their own initiative, through reading and observation, than by the teaching of others. Education is a continuous process and one that is available to every man who will take advantage of it.

### **Of What Does a Well Rounded Life Consist?**

A list of characteristics which education ought to develop in order that one's life may be well rounded could be extended almost indefinitely. Here are some of the essentials which such a list should include:

1. An interest in the affairs of the world.
2. An appreciation of art and beauty.
3. Human sympathy and understanding.
4. A philosophy of life.
5. A direction of life.

### 1. An Interest in the Affairs of the World

Almost all our knowledge of the affairs of the world is gained through reading. To keep in touch with current developments in such subjects as science, sociology, political economy, music, literature, philosophy, poetry, religion and art you should read the daily newspaper and some current magazines. The newspaper you choose should be the type that prints facts not colored by editorial bias. It should be one that publishes accurate foreign news, not one that regards other countries as necessary evils. It should print concise reviews and criticisms for the busy man or woman. A weekly or monthly digest of the news is also a good thing to read.

Newspapers and magazines usually deal with new developments as though they were complete in themselves. History and books dealing with broad aspects of human life help to create a background and show where the problems of today belong in the scheme of things. The World War came as a total surprise to many people, yet those who had been following political and economic events abroad knew that it was imminent.

Books are valuable because they clarify and enrich experience and teach you how to evaluate

the affairs of the world. Books help to make life richer, more full of color, purpose and meaning. If you add the knowledge of the world which you gain from books to the knowledge which you gain in your everyday experience, you can live the life of the whole race. Without books you live little more than your own life.

Arnold Bennett has roughly divided all reading into three classes: (1) reading for information; (2) reading for knowledge; (3) reading for emotion. *The Outlines of Science, Art, and Literature* are examples of the first group. James Harvey Robinson's *Mind in the Making* or almost any book of essays are examples of the second. *Uncle Tom's Cabin* is one of many novels exemplifying the third group. No reader is likely to indulge equally in all three classes but no one should eschew entirely any one of them as each class helps to correct the other in creating a true picture of the affairs of the world.

While you have a right to your likes and dislikes in reading, you should not say that you do not like certain books that time and the human race have passed upon, such as *Hamlet*, *Don Quixote* or *Pilgrim's Progress*. If you have no interest in these books there is only one thing to

do and that is to read them until a liking is formed within you. Do not read them as accomplishments but as examples of vital and enduring literature. Then some of their strength and beauty will surely descend upon you.

### 2. An Appreciation of Art and Beauty

“Why should I be interested in art?” asks the practical-minded man or woman. “I have managed to get along very nicely all these years without it. What is there in it for me anyhow?”

Well, art is valuable because of the happiness it brings you and because proper appreciation of it develops good taste. In every great work of art some aspiration of man or some ideal, emotion or human truth is expressed. You can catch this inner meaning in the masterpieces of literature, sculpture, music, painting and architecture if you appreciate their beauty. Such æsthetic appreciation contributes directly to your happiness, making your life richer, more abundant and more full of meaning.

For example: two men see a sunset. To one man it means time to stop work. To the other it is an object of infinite delight. For both men it is the same sunset, but the meaning it holds for each man is wholly and significantly

different. The man who appreciates the sunset or any of the finer things of life is receptive to all the inspiring and humanizing influences of society not only of his own time but of all times. His life is open to the best things that the world has to offer. Whenever he is inspired by beauty he is directly increasing the depth and facets of his personality.

There is the second and more practical reason why the art of the world is valuable. The easiest way in which you can acquire good taste is through a study of the fine arts. The books that you read, your conversation, your friends, the furniture of your house, the clothes that you wear, are all an expression of good or bad taste. While matters of taste may seem to have little to do with personality they are really of tremendous importance because they reveal personality. A man may have no other fault than that of dressing in most extreme or unbecoming clothes, or of using cheap, unpleasant language, or of turning his house into a veritable curiosity shop. All these things are merely matters of taste and yet they might easily obscure his sterling qualities in society's estimation of him. If that were the case he would never have an opportunity to show his real worth.



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Just how to go about acquiring an appreciation of art is a problem that puzzles many people with no particular artistic inclinations. Love of art will be stimulated by constant association with art. Museums, galleries, concerts, books may do much to further your appreciation. You may see no beauty in a Velasquez or a Beethoven symphony, but if you persevere in saturating yourself with the fine arts, the day will come when a vivid impression will be made by some picture, some statue, some bit of music. Such an impression may be given by art that the critics would consider decidedly fourth rate. But even though your love of art is awakened by something that is tenth rate, once aroused it will develop and lead to the best.

### 3. Human Sympathy and Understanding<sup>1</sup>

The extent to which friends come into our lives and influence our personalities is familiar to all of us. Our ideas and thoughts and emotions are constantly undergoing changes because of the people with whom we come in contact. Were we to live in armed hostility towards these people life would be unbearable. Were we to grow absorbed in business, in books,

<sup>1</sup> See Chapter XI.

in art or in science to the exclusion of the human element we would maim our lives. To get the most and the best out of life and to give the best that is within us we must not seclude ourselves from the interests and relationships, the liking and loving, the tenderness and mirth, the sorrow and the pain, the point of view of others.

#### **4. A Philosophy of Life**

Because of the paramount place which a spiritual outlook on life has in that which we have called education, a well rounded individual must possess a philosophy of life. Your philosophy of life will, of course, be different from that of your neighbors. You arrive at your own conclusions as a result of your own experiences interpreted in your own way. It is the sum of these experiences and your evaluation of them that make up your philosophy—or your abiding faith in life. To face life as it should be faced you must have in your heart infinite faith.

Professor Coffin,<sup>1</sup> after taking into account the various facts and values of life, believes that every person's philosophy should include at least the following propositions as its foundation:

<sup>1</sup> Joseph H. Coffin, *Personality in the Making*.

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That the world in which we live is not capricious, but lawful and orderly.

That it is not impersonal and malevolent, but beneficent.

That the universe is not a blind machine, but a place of purpose and beauty, man's home in which are all the elements for his happiness.

That if the world seems a hard place it is because men make it so.

That man is not an accident or an incident or a molecule of star dust, but the final term in the mighty creative process, made in the image of God Himself.

That he has within his self-conscious mind the capabilities to understand his world, appreciate its beauty, and participate with its Creator in its further development.

That no social system is right which does not nurture personality in all, and that the "power that makes for righteousness" is against a system that does not foster personality.

That human suffering *en masse* is unnecessary, and that human society can be reconstructed so as to become a kingdom of heaven on earth.

That the supreme achievement of personality is to put one's self in conscious harmony with the will that governs the universe, and that this is happiness.

Whether or not you recognize it, the fact remains that some articulate or inarticulate

philosophy must necessarily direct each one of your actions which are not purely instinctive. Your philosophy may be as simple as the Golden Rule or be merely the conviction that love is the greatest thing in life. But if you desire to move through life in a more or less rational manner you must have some definite ideas about life and your relation to it. The man without a philosophy drifts through life. But you cannot fail if you know how to live.

### **5. Direction in Life**

No one who is habitually self-centered can rise to the full dignity of personality. Certain duties are expected of every human being. One of the first of these is that of being usefully employed a large portion of the time.

Work, or direction in life, is necessary for growth and development. If you are a man, your profession, or business; if you are a woman raising your children, keeping your house in order, or work outside of the home should be the outstanding interest of your life.

Your personality is dynamic in proportion to the eagerness and definiteness with which you pursue your work. Growth in personality comes as you plan and execute your work.

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Business that does not bring pleasure with it and in it is only drudgery. It sustains life, but the life which it sustains is thin and barren. To bring business and pleasure into their true relationship business must be carried on with pleasure for the sake of pleasure. This can be done by thinking of industry as something truly creative and by carrying it on not as a burden but as an art. Then work and enjoyment will no longer be contrary forces tearing life asunder between them.

In regarding work as something creative, ideals must be developed so that there is a purpose behind all that you do. Thus the newspaper man dreams of a Utopia where falsehood and misrepresentation of fact are absent. The minister works with energy and enthusiasm for a world in which love replaces hatred. The physician wishes to see suffering and disease reduced to a minimum. The mother strives to bring her children up to be useful citizens. With ideals such as these, men grow wiser and more courageous. Their lives are directed and related to things that make life worth living. Of course it is possible for the newspaper man to be a bamboozler, the minister to be as dull as ditch water, the physician a quack, and the mother a drudge. Such

people are to be pitied. They miss much of the thrill and fire of life.

### **Systematic Effort Necessary for Improvement**

Once we know what we want from life and have some goal in view, most of us can, by systematic, vigorous effort, improve our condition wonderfully in a very short time. Money invested in self often brings higher returns than money invested in gilt edged bonds. Education is within the reach of everyone who will devote a few spare minutes to reading and study and, most important of all, to thinking and observing.

Many people have a vague idea that some day they will "take time off" to give more thought to life, to develop this less obvious side of their personalities. But few people realize that, if their personalities are to have significance and purpose, every day must be devoted to something worth while.



## SUMMARY OF THE BOOK

### **The Meaning of Personality**

You have learned that the fashioning of personality is a subtle process. It is accomplished by acquiring knowledge with regard to your outward appearance and expression. But that is not all. Deep into your life thoughts you must go. You must learn to appreciate the values of life; to manifest a fine sensibility to the welfare of others, to be enthusiastic about life itself. You must dare to be yourself, "to be the captain of your soul." If you measure up to these acid tests you will have fulfilled the conditions of personality. Your reward will be self-content and happiness, and your friends will bestow upon you affection, money and position.



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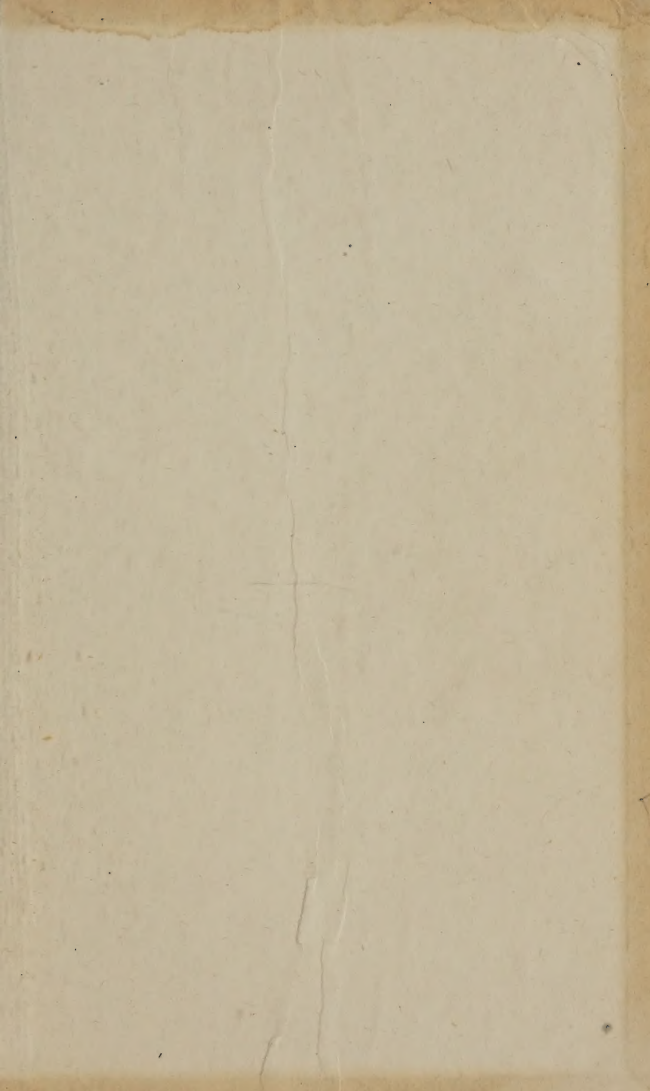












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